

101 Hits for Buskers

Book 7



Contains
Guitar
Chords

Piano/Organ Edition

101 Hits for Buskers

Book 7 · Piano/Organ Edition

495

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1
(Hey, Won't You Play) Another
Somebody Done Somebody Wrong Song

Words & Music by Larry Butler and Chips Moman

5
53+55
108

Ad lib. F B $\flat$ /F C7/E $_0$

It's lone-ly out to - night and the feel-in' just got right for a

F B $\flat$

brand new love _____ song. Some - bod - y

Moderately F

done some - bod - y wrong song. _____

CHORUS F Fmaj7 F7

Hey, won't you play an - oth - er some - bod - y

B $\flat$

done some - bod - y wrong _____ song, _____ And make me

F Gm7

feel _____ at home _____ while I miss my ba - by,

C7

To VERSE
F

While I miss my ba - by. So

F

Fine

VERSE
F

ba - by. play, play for

A7

me a sad mel - o - dy, So

D7

G7sus

sad that it makes ev - 'ry - bod - y cry.

G7

C7

A real hurt-in' song a - bout a

F

Cm/E^b

D7

G7

love that's gone — wrong, 'Cause I don't — wan - na

C

Gm7

C7

D.S. al Fine

cry all a - lone.

2 A Wonderful Guy

Words by Oscar Hammerstein II

Music by Richard Rodgers

Bright Waltz Tempo

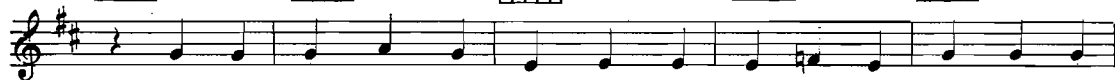
The musical score is written for guitar in the key of D major (two sharps) and 3/4 time. It consists of eight staves of music. Above each staff are guitar chord diagrams with fingerings. The lyrics are written below the notes.

I'm as corn - y as Kan - sas in Au - gust, I'm as
 nor - mal as blue - ber - ry pie, No more a smart lit - tle
 girl with no heart, I have found me a won - der - ful guy! ———
 I am in a con - ven - tion - al dith - er, With a con -
 - ven - tion - al star in my eye. And you will note there's a
 lump in my throat when I speak of that won - der - ful guy! ———







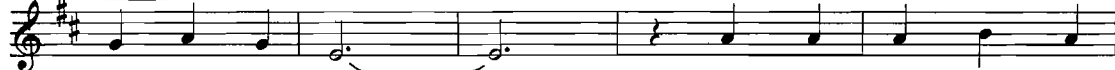


I'm as trite and as gay as a dai - sy in May, A cli-









-ché com - ing true! I'm bro - mid - ic and








bright as a moon hap - py night, Pour - ing light on the







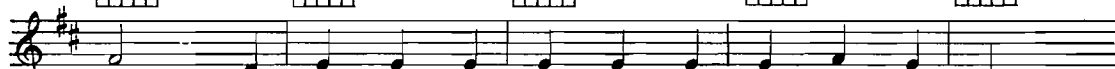


dew! I'm as corn - y as Kan - sas in





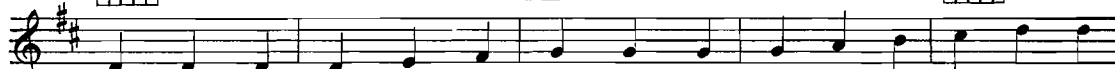




Au - gust, High as a flag on the Fourth of Ju - ly!





If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in








love, I'm in love, I'm in love, I'm in love with a








won - der - ful guy!

guy!

Ain't No Mountain High Enough

Words & Music by Nickolas Ashford & Valerie Simpson

Moderately






No wind, no wind, No rain, no rain, Nor win-ter's - cold can stop me,






babe, oh babe, — ba - by, ba - by, if you're my — goal. Ah — No






wind, no wind, No rain, can stop you babe, — If you wan-na go. —










Ah, — Ah, —

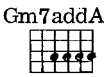









Ah, — Ah, —




Oo. —

I know, I know you must follow the sun wherever it leads, But
(Spoken) And if you should miss my lovin' one of these old days, if you should ever

remember, if you should fall short of your desires, remember life holds for you
miss the arms that used to hold you so close, or the lips that used to touch yours

one guarantee; you'll always have me.
so tenderly, just remember what I told you the day I set you free.

(Sung) Ain't no moun-tain high e - nough, Ain't no val - ley low e - nough,

Ain't no riv - er wide e - nough, Keep me from you, —

Repeat to fade

Ain't no moun-tain high e-nough, — Noth-ing can keep— me, keep me from you. —

Always And Forever

Words & Music by Rod Temperton

Moderately

Al-ways and for ev - er, _____ each mo-ment with
sun- shine _____ when I look at

you, _____ is just like a dream to me, _____
you. _____ Some-thing I can't ex - plain, _____

that some-how came true; _____ and I know to-
just the things that you do _____ and if you get

- mor - row _____ will still be the same, _____
lone - ly _____ phone me and take

'cause we've got a life of love _____ that won't ev - er change. And
a sec - ond to give to me _____ that mag-ic you make, and

Chord diagrams for guitar:

- Dmaj7
- Bm9
- Gmaj7
- Dmaj7
- Em7
- G/A
- A9
- Dmaj7
- Bm9
- Gmaj7
- Dmaj7
- Em7
- Em7/A
- A7

Dmaj7 Gmaj7 D Em7

ev - 'ry day love me your own spe - cial way. Melt all my

Em7/A Dmaj7 F#m7

heart a - way with a smile.

Gmaj7 D Em7 F#m7

Take time to tell me you real - ly

Gmaj7 Em7 Em7/A

care and we'll share to - mor - row to -

Dmaj7 F#m7

1 Em7 D Em7 A9

3

-geth - er. I'll al - ways love you.

Dmaj7 Gmaj7 D Em7 A9

2

There'll al - ways be I'll al - ways love you.

Dmaj7 G9 Em7/A A7

Lov-ing you, (Al-ways for-ev - er, I love you.) Repeat to fade

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

Moderately slow

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb). It includes guitar chord diagrams above the staff and lyrics below. The tempo is marked 'Moderately slow'. The score is divided into two systems, each with a first and second ending. Chord diagrams are provided for various chords including Am, C+, Am7, Am6, Bb7, Bb6, Bb+, Bb7, Gm, Gm6, Dm, G7, G7b5, Cmaj7, C6, Bm7, E7, Eb9, Eb7, Ab, Ab+, Ab6, Dbb, and Ab.

All _____ or noth-ing at all! _____
 All _____ or noth-ing at all! _____

Half a love nev-er ap-pealed to me. _____
 If it's love there is no in be-tween. _____

If your heart nev-er could yield to me, _____ then I'd
 Why be-gin, then cry for some-thing that might have been, _____ No, I'd

rath-er have noth-ing at all! _____
 rath-er have noth-ing at _____

all! _____ But, please don't bring your lips so close to my

cheek. _____ Don't smile or I'll be lost be-yond re-

- call. _____ The kiss in your eyes, the touch of your hand makes me

weak, _____ and my heart may go diz - zy and

fall. _____ And if I fell un-der the spell of your

call, _____ I would be caught in the

un - der - tow. _____ So, you see, I've got to say

No! No! All _____ or noth-ing at

all! _____ *D%. al Coda*

⊕ CODA C all! _____

As Time Goes By

Words & Music by Herman Hupfeld

Moderately






You must re-mem - ber this, a kiss is still a kiss, A









sigh is just a sigh; The fun - da-ment-al things ap -










-ply, As time goes by. And










when two lov-ers woo, they still say "I love you," On that you can re-ly;









No mat - ter what the fu - ture brings, As time goes

by. _____ Moon-light and love songs nev-er out of date,

Hearts full of pas - sion, jeal - ousy and hate; Wo-man needs man _____ and

man must have his mate, That no one can de - ny. It's

still the same old sto-ry, a fight for love and glo-ry, A case of do or die!

The world will al - ways wel - come lov - ers, as

time goes by. You by. _____

7 April Showers

Words by B.G. De Sylva
Music by Louis Silvers

Slowly

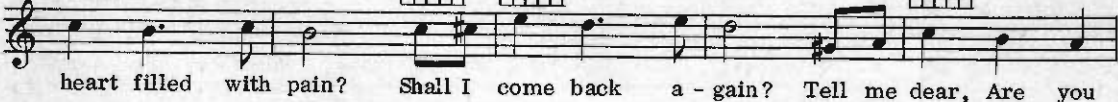
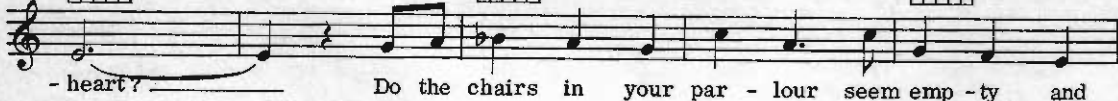
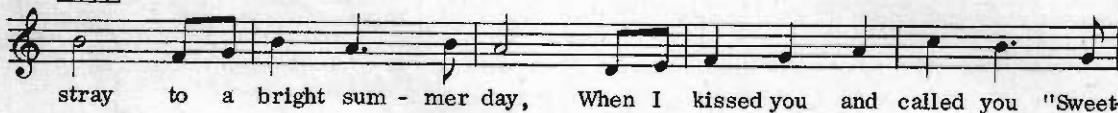
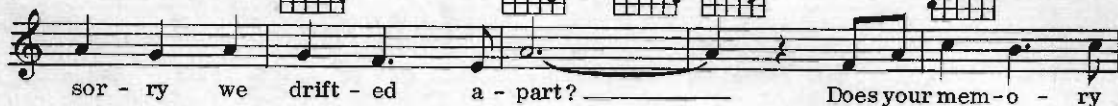
The musical score is written on a single staff in G major (one sharp). It includes guitar chord diagrams for various chords: D7, G, E7, Am, D, C#, Cm6, and A7. The lyrics are written below the staff, with some words underlined. The tempo is marked 'Slowly'.

Though A - pril show - ers — may come your way, — They bring the
 flow - ers — that bloom in May. — So if it's rain - ing, —
 — have no re - grets, — Be - cause it is - n't rain - ing rain you know, it's
 rain - ing vi - o - lets. And where you see clouds — up - on the hills, —
 — You soon will see crowds — of daf - fo - dils, — So keep on
 look - ing for a blue - bird, And list - 'ning for his song, When - ev - er A - pril
 show - ers come a - long. — Though A - pril — long. —

Are You Lonesome Tonight

Words & Music by Roy Turk & Lou Handman

Moderate Waltz



Among My Souvenirs

Words by Edgar Leslie
Music by Horatio Nicholls

Moderately

There's no-thing left for me, — Of days that used to be, —
— Some let-ters tied with blue, — A pho-to-graph or two, —

— They're just a mem-o-ry a-mong my sou-ven-irs. —
— I see a rose from you a-mong my sou-ven-irs. —

— A few more to-kens rest — with-in my trea-sure chest, —

— And tho' they do their best — To bring me con-so-

- la-tion. I count them all a-part, — And as the *To Coda* ♯

tear-drops start, — I find a bro-ken heart a-mong my sou-ven-

- irs. —

- irs. —

Coda ♯

D.S. al Coda

Coda

An Old Fashioned Love Song

Words & Music by Paul Williams

Moderately

Just an old fashioned love song, play - ing on the

ra - di-o. And

wrapped a - round the mus - ic is the sound of some-one pro-mis - ing they'll

nev-er go.

You'll swear you've heard it be-fore as it slow - ly ram - bles on and on.

No need in bring-ing'em back 'cause they've ne-ver real - ly gone.

Just an old fashioned love song,

To Coda

com-ing down — in three part har - mo - ny. _____

Just an old — fa - shioned love —

song, _____ One I'm sure — they wrote —

— for you and me, to weave our dreams up - on — and

lis - ten to — each eve - 'ning when the lights — are low. _____

To un-

- der - score — our love af - fair — with ten - der - ness — and

feel - ings that we've come to know. _____

D.S. al Coda

Chord diagrams: E^b, D, Am, Gm, D7

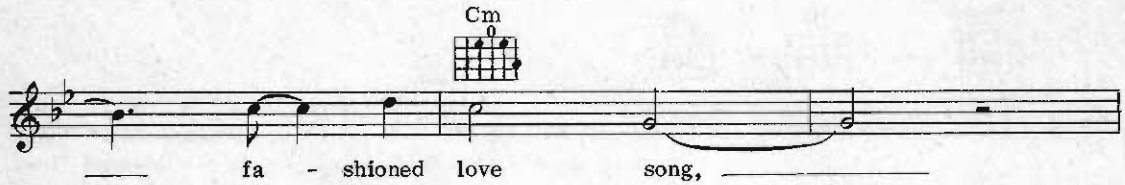


CODA B^b



Just an old_

Chord diagram: Cm



fa - shioned love song,

Chord diagrams: E^b, F, B^b, E^b^o



com-in' down in three part har - mo - ny.

Chord diagrams: E^b6/B^b, B^b, B^b, Cm



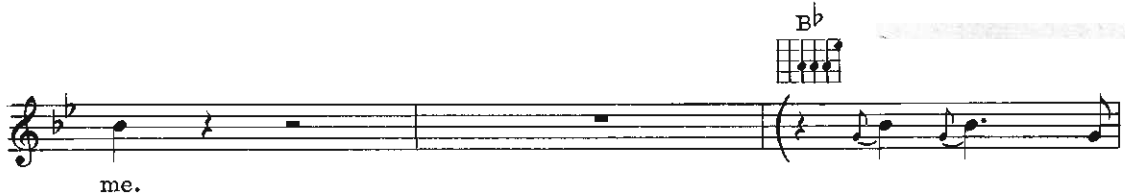
Just an old_ fa - shioned love song,

Chord diagrams: E^b, F



One I'm sure they wrote for you and

Chord diagram: B^b

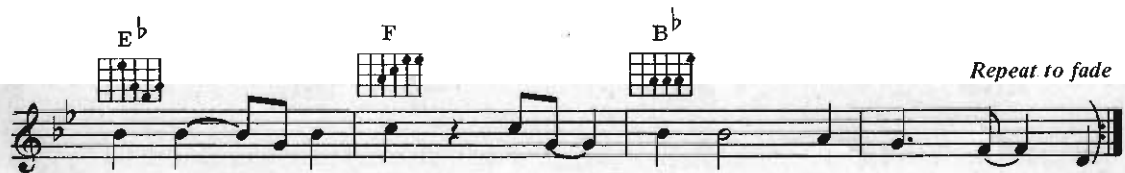


me.

Chord diagram: C7



Chord diagrams: E^b, F, B^b



Repeat to fade

566
S
51 NORMAL
85

11 At Last

Words by Mack Gordon
Music by Harry Warren

Slowly

At last my love has come a - long,

My lone - ly days are o - ver and life is like a

song. At last

the skies a - bove are blue, My heart was wrapped in

clo - ver the night I looked at you.

I found a dream that I can speak to, ——— Adream that

I can call my own, ——— I found a thrill to press my

cheek to, A thrill I've nev - er known. You

smiled ——— and then ——— the spell was cast, ———

——— And here ——— we are in heav - en ——— For you are mine at

1 last. At last.
 2

12 Besame Mucho

English words by Sunny Skylar
Music by Consuelo Velazquez

Moderately

Chord diagrams: Dm, Gm6, Dm, Gmsus, Gm, Gm, F#°o, Gm, A7, Dm, A7, Dm.

3 3 3 3

Kiss me a - gain, Kiss me my dar - ling;

Each time I cling to your kiss I hear mus-ic di - vine;

Chord diagrams: D7, Am7sus, D7/F#, D7b9, D+, Gmsus, Gm.

Be - sa - me Mu - cho,

Chord diagrams: Dm, E7(b9), A7, Dm, Gm7, Dm.

3 3 3 3

Hold me, my dar-ling and say that you'll al-ways be mine.

Chord diagrams: Gm, Dm, A7, Gm6.

3 3

This joy is some-thing new, My arms en- fold - ing you, Nev-er knew this thrill be-

-fore; Who ev-er thought I'd be hold-ing you close to me, Whisp-ring "It's you I a-

-dore". Dear - est one, if you should leave me,

Each lit - tle dream would take wing and my life would be

through; Be - sa - me

Mu - cho; Love me for-ev-er and make all my dreams come

true. true.

13 Behind Closed Doors

Words & Music by Kenny O'Dell

Moderately

My ba-by makes me proud, Lord, don't she make me proud,

She nev-er makes a scene by hang-in' all o-ver me in a crowd.

'Cause peo-ple like to talk, Lord, don't they love to talk,

But when they turn out the lights, I know she'll be leav-in' with me.

And when we get be-hind closed doors, then she lets her hair hang

down, and she makes me glad I'm a man; Oh, no one knows what

goes on be-hind closed doors. My be-hind closed doors.

Chords: C, F, G7, C, D/A, F, G, G7, C, F, Fmaj7/G, C, Dm, F, G7, C, F, G7, C, Dm, G, Dm, G7, C, 1 G7, 2 F, G9, C, 3

Am I Wasting My Time On You

Words & Music by Howard Johnson & Irving Bibb

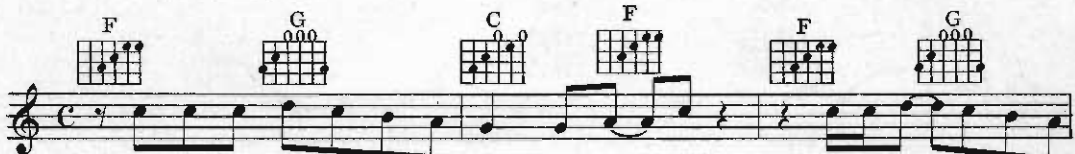
Moderately

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately'. The score consists of eight staves of music, each with a guitar chord diagram above it. The lyrics are written below the notes. The chords are: G, Eb7, Am, D7, G, Bm, G, Am, D7, G6, G, Eb7, Am, D7, G, Bm, G, D, A7, Am7, D7, G, Eb7, Am, D7, G, Bm, G, Am7, D7, G, Dm7, E7, Am7, Cm7, C, G, E7, G, Eb7, Am7, Dm, E7, Am7, D7, G, Eb7, G.

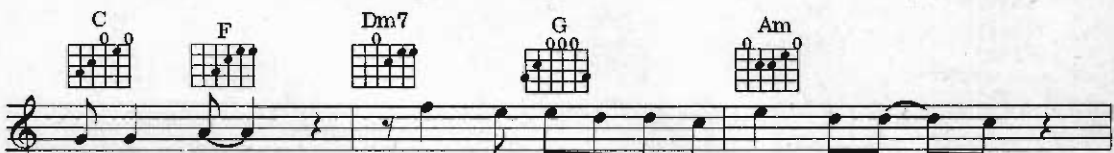
Am I wast-ing my time by think-ing you're mine, And
 dream-ing the way that I do? Am I wast-ing the
 tears, I've cried all these years, Just won-d'ring if your love is
 true? Will I lose in the end, And just be a
 friend? Please tell me, it's time that I knew. Will my
 heart have to pay, Will you send me a-way, Am I wast-ing my
 time on you? Am I you?

15 Breakaway

Words & Music by Benny Gallagher & Graham Lyle



 I watch the dis-tant lights a - long the run - way dis-ap-pear in-to the



 eve-ning sky. — Oh you know I'm with you on your jour - ney,



 nev-er could say good-bye. It's not the sun you're tryin' to find,



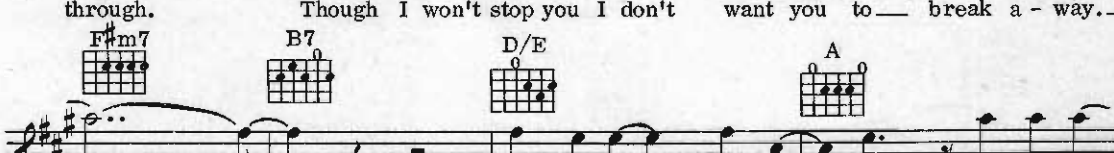
 Some-thing else — is on — your mind. — You need a lit-tle space and



 time to break a-way. — It's not the place you're going to, it's just a phase you're going



 through. Though I won't stop you I don't want you to — break a - way. — *To Coda*



 Fly a - cross — your o - cean, break a-way —

F#m7 B7 D/E A

Time has come—for you ——— break-a-way—

F#m7 B7 D/E A

Fly a-cross your o - cean, break-a-way—

F#m7 B7 D/E F G

Time has — come for you to wak-en in an-

C F F G C F Dm7 G

-oth-er coun-try, Greet the morn-ing-un-der foreign skies,— leav-ing me to face a-

Am F G Am F G C F

-noth-er Mon-day, It's not ea-sy to get — by.

F G C F Dm G Am F G

D.S. al Coda

CODA F#m7 B7 D/E A

Fly a-cross — your o - cean, break-a-way—

F#m7 B7 D/E A

Time has come—for you ——— break-a-way—

16 Buona Sera

Words by Carl Sigman
Music by Peter DeRose

Bright Bounce

F7 Bb

Buo - na Se - ra, Sig - no - ri - na, Buo - na

F7 Bb

Se - ra, It is time to say good - night to Na - po - li,

F7 Cm

Though it's hard for us to whis - per, "Buo - na

F7 Cm F7

Se - ra," With that old moon a - bove the Me - di - ter - ra - nean

Bb F7 Bb

sea. In the morn - ing Sig - no - ri - na we'll go

F7 Bb Bb7

walk - ing, Where the moun - tains and the sand come in - to sight.

By the lit - tle jew'll - er's shop we'll stop and

lin - ger, While I buy a wed-ding ring for your

fin - ger, In the mean-time let me tell you that I

love you, Bu - na Se - ra, Sig - no - ri - na, kiss me good-

- night. Bu - na Se - ra, Sig - no - ri - na, kiss me good-

- night.

Bringing On Back The Good Times

Words & Music by Phillip Goodhand-Tait & John Cokell

Since you went a - way — I've been los - ing my
I've nev-er been loved — by a - ny - bo - dy that's

sleep at night, — Nev-er thought there'd come a day — when
quite like you, — So — when you're tell - ing me of —

you'd be back — to make ev-'ry - thing right, — but how wrong could I be.
all the things — you want me to — do, — now you've made me see,

'Cos now you're here with me, —
what you mean to me, — You're

Bring-ing on back the good - times, — tak - ing a - way the pain.

You're bring-ing on back the good - times and I'm

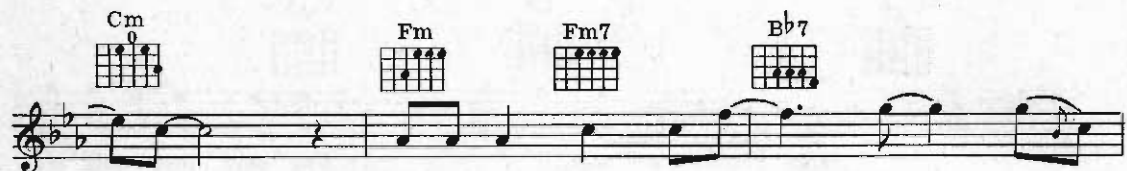
Chords: Eb, Bb, Ab, Eb11, Bb7, Eb, Bb, Ab, Bb, Fm7, Bb7, Eb, Bb, Cm, Fm, Fm7, Bb7, Ab, Bb7, Eb, Bb, Cm

Fm7 Bb7 Eb Bb



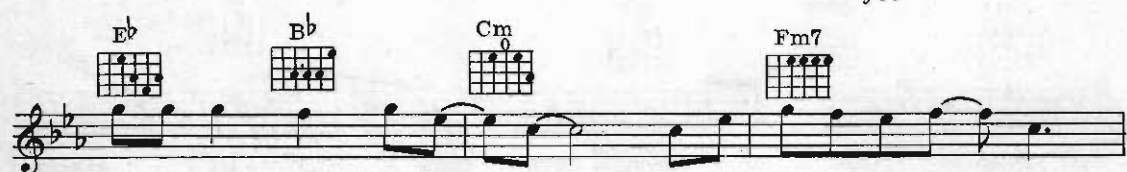
liv-ing on air. — So glad that you're there, — sweep-ing a - way the sad-

Cm Fm Fm7 Bb7



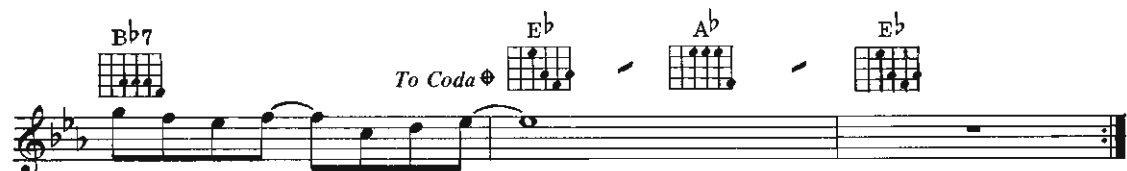
— times. — Mak-ing me laugh a - gain, — Oh — you're —
yes

Eb Bb Cm Fm7



bring-ing on back the good - times — and you've start-ed me liv - ing,

Bb7 To Coda Eb Ab Eb

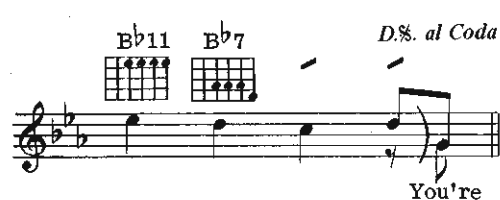


now that I'm lov - ing a - gain. —

Eb Bb Cm F7

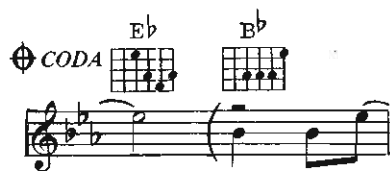


Bb11 Bb7 D.S. al Coda



You're

CODA Eb Bb



Cm Fm7 Bb7



D.S. % to fade

Oh you're —

Crystal Chandeliers

Words & Music by Ted Harris

Moderately

Chord diagrams: C, F, C

All the crys - tal chan - de - liers light up the

Chord diagram: G7

paint-ings on your wall, — The mar-ble stat - u - ettes — are — stand-ing

Chord diagram: C

state-ly in the hall, — But will the time - ly crowd — that has you

Chord diagrams: C7, F6, F, C

laugh - ing loud — help you — dry your tears, When the new wears off of your

Chord diagrams: G7, C

To Coda ♢

crys - tal chan - de - liers. — I nev - er did — fit
I see your pic - ture



in too well— with folks you knew, _____
 in the news— most ev - 'ry day, _____

And it's
 You're the



plain to see— that the likes of me— don't fit with you. _____
 cho - sen girl— of the so - cial world— so the stor - ies say. _____

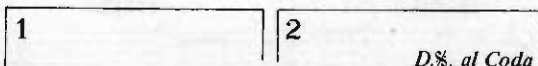


— So you trad - ed me— for the gai - e - ty— of the
 — But a pa - per smile— on - ly lasts a - while— then it



well - to - do, _____
 fades a - way, _____

And you turned a - way— from the
 And the love we knew— will come

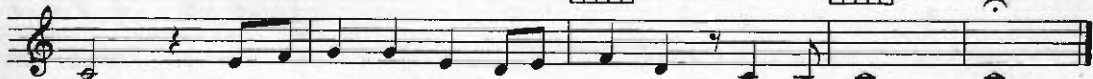


D.S. al Coda

love I off - ered you. _____
 home to you some day. _____

All the _____ All the

♠ CODA



When the new wears off of your crys - tal chan - de - liers. _____

19 Cuanto Le Gusta

Words by Ray Gilbert
Music by Gabriel Ruiz

Bright tempo

G
000



Cuan - to Le Gus - ta, Le Gus - ta, Le Gus - ta, Le Gus - ta, Le Gus - ta, Le

Gus - ta, Le Gus - ta, Cuan - to Le Gus - ta, Le Gus - ta, Le Gus - ta, Le

CHORUS
G
000



Gus - ta, Le Gus - ta, Le Gus - ta. We got - ta get go - in',

D7
0



where we go - in'? And what-a we gon - na do? We're

G
000



on our way to "some - where", the three of us and you.

D7
0



What-'ll we see there, who will be there, what-'ll be the big sur - prise? There

G D7
000 0



may be se - no - ri - tas with dark and flash-ing eyes. We're on our

G D7

way, _____ Pack up your pack, _____ And if we

G Dm

stay, _____ we won't come back, _____ How can we

E7 Am Cm6

go, _____ We have -n't got a dime, _____ But we're

1 G G° Am7 D7

go - in', And we're gon-na have a hap-py time. _____ We

2 G Am7 G D7 G

time. _____ Cuan-to Le Gus-ta, Le Gus-ta, Le Gus-ta, Le

Gus - ta, Le Gus - ta, Le Gus - ta, Le Gus - ta, Cuan - to Le Gus - ta, Le

D7 G

Gus - ta, Le Gus - ta, Le Gus - ta, Le Gus - ta, Le Gus - ta.

Can't Get Used To Losing You

Words & Music by Doc Pomus & Mort Shuman

Moderately








1. Guess there's no use in hang - in' 'round,
 2. Called up some girl I used to know,
 3. I'll find some - bod - y, wait and see,








Guess I'll get dressed and do the town,
 Af - ter I heard her say hel - lo,
 Who am I kid - din' ? On - ly me,







I'll find some crowd-ed av - en - ue,
 Could - n't think of an - y - thing to say,
 'Cause no one else could take your place,



 (tacet - - - - -)

Though it will be emp - ty with - out you. _____
 Since you're gone it hap - pens ev - 'ry day. _____
 Guess that I am just a hope - less case. _____




Can't get used to los - ing you, no mat - ter what I try to do,




1 (tacet - - - - -)

Gon - na live my whole life through lov - ing you.

2 (tacet - - - - -)








lov - ing you.

3 (tacet - - - - -)







lov - ing you.




Can't get used to los - ing you, no mat - ter what I try to do,




Gon - na live my whole life through

(tacet - - - - -)






lov - ing you.

The Crying Game

Words & Music by Geoff Stephens

BB - V - PCT Parol Jr.
E - so - EM - Guir Par Pop

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff, and guitar chord diagrams are placed above the staff at various points. The chords are: G, A, C, G, Em, Bm, C, Em, C, C+, F, Eb, Bb, D, G, A, C, G, Em.

I know all there is to know — a - bout the cry - ing game, —

I've had my share of the cry - ing game. —

First there are kiss-es, — Then there are

sighs, And then be - fore you know where you are you're

say - ing good - bye. — One day soon I'm gon - na

tell the moon — a - bout the cry - ing game, —

Bm C Em

And if he knows may-be he'll ex - plain, _____

C

Why there are heart-aches, _____

C+ F

Why there are tears, And what to do to

E^b B^b D

stop feel - ing blue when love _____ dis-ap-pears. _____

D.S. al Coda

⊕ CODA B F#

Don't want no more _____ of the cry - ing game, _____

A

Don't want no more _____ of the

E

cry-ing game. _____

Do You Really Want To Hurt Me

Words & Music by Culture Club

Give me time _____ to _____ re - a - lise my crime,

let me love _____ and _____ steal.

I have danced _____ in - side _____ your eyes, _____

How can I _____ be - real. _____

1. Do you real - ly want to hurt me, _____ Do you real - ly want to
 2. In my heart the fire is burn - ing, _____ Choose my col - our find a

make me _____ cry. _____ Pre - cious kiss - es words that burn me, _____
 star. _____ Pre - cious peo - ple al - ways tell me, _____

Bm

1 2

Lov-ers nev-er ask — you why.

That's a step a step

too far. —————

CHORUS

G Bm Em G Bm Em

Do you real-ly want to hurt me, —

Do you real-ly want to make me — cry. —

C G Am Bm

Do you real-ly want to hurt me, —

Do you real-ly want to make me — cry. —

To Coda

Bb Ab Gm

VERSE 2.

Words are few I have spoken, I could waste a thousand years,
 Wrapped in sorrow, words are token, come inside and catch my tears.
 You've been talking but believe me, if it's true you do not know,
 This boy loves without a reason, I'm prepared to let you go.

C D C

If it's — love — you — want from — me — then take it — a-way,

D C D

Ev - 'ry - thing's — not — what you — see. — It's

C D

D.S. al Coda

o - ver —

a- gain. —————

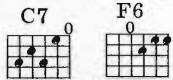
CODA Bb

Deep In The Heart Of Texas

Words by June Hershey

Music by Don Swander

Moderately bright



The stars at night are big and bright,



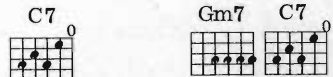
Deep in the heart of Tex - as; The prair - ie



sky is wide and high, Deep in the heart of



Tex - as. The sage in bloom is like per -



-fume, Deep in the heart of Tex - as; Re -



-minds me of the one I love, Deep in the



heart of Tex - as. The Tex - as.

* Clap hands

Bill Bailey Won't You Please Come Home

Traditional

Brightly

F



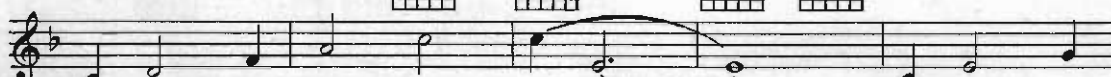
"Won't you come home, Bill Bail-ey? Won't you come home?"

F#°

C7

Gm

C7



She moans the whole day long. "I'll do the

C+



cook - ing, dar - ling, I'll pay the rent, I know I've done you

F



wrong. 'Mem-ber that rain - y eve that I drove you

F7

Bb



out with noth - ing but a fine tooth comb? I

G7

B°

F

D7

G7



know I'm to blame, Well ain't that a shame? Bill Bail-ey won't you

C7

1 F

C7

2 F



please come home?" home?"

December 1963 (Oh What A Night)

Words & Music by Bob Gaudio & Judy Parker

Oh what a night late De - cem - ber back in
 six - ty - three, What a ve - ry spe-cial time for me. — As
 I re - mem - ber what a night, — Oh what a night.
 You know I did - n't ev - en know her — name, — But
 I was nev - er gon-na be the same. — What a — la - dy, what a night.
 Oh I
 got a fun - ny feel - ing when she walked — in — the room, — Oh —

Chords: C, F, G, C, F, G, C, F, G, C, F, G, Dm, F, Am, G, F





my As I re-call it end-ed much too soon





Oh what a night. Hyp - no - tiz - in', mes-me-







- ri - zing me. She was ev - 'ry-thing I dreamed she'd be, —






Sweet sur-ren - der what a night. —










I felt a rush like a roll-in' ball of thun - der, — Spin-nin' my head a-round n'




1 2
tak-in' my bo-dy un - der Oh what a night. — ta-kin' my bo-dy un - der Oh what a night.





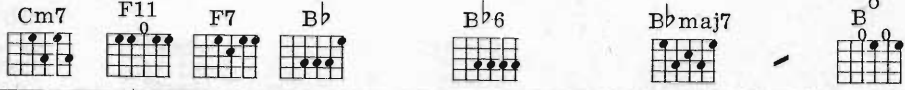



Oh what a night, Oh what a night, Repeat to fade

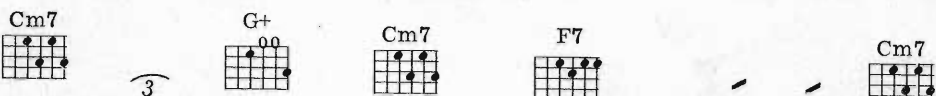
Didn't We?

Words & Music by Jim Webb

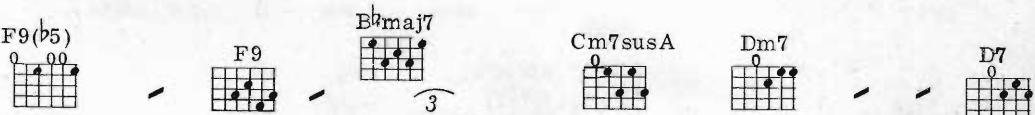
Slowly with expression







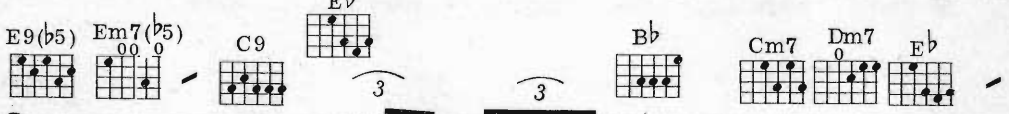


















B $\flat$ maj7 B $^{\circ}$ Cm7 G $^+$ Cm7 F7

song in tune, did -n't we girl? This time we

Cm7 F9(b5) F9 B $\flat$ maj7 Cm7susA

al - most made it to the moon, Oh, did-n't we

Dm7 D7 Gm D $^+$

girl? This time we al - most made our

B $\flat$ E9(b5) Em7(b5) C9 E $\flat$

po - em rhyme. This time we

B $\flat$ Cm7 Dm7 E $\flat$ B $\flat$

al - most made that long hard climb,

Cm7 F7(b9) E $\flat$ F7

did-n't we al - most make it this time?

Dm7 A $\flat$ E $\flat$ E $\flat$ 7 D $\flat$ A

Don't Let The Sun Catch You Crying

Words & Music by Gerard Marsden, Fred Marsden, Les Chadwick & Les Maguire

Moderately

Don't let the sun catch you cry - ing, _____

The night's the time for all your tears. _____

Your heart may be bro-ken to - night, But to-mor-row in the

morn - ing light, _____ Don't let the sun catch you cry - ing.

The night - time
It may be

sha- dows _____ dis - ap - pe - ar, _____
hard _____ to dis - cov - er, _____

And with them
That you've been

Chord diagrams for guitar (Fingerings: 0, 0, 0, 0):

- Cmaj7: 0 0 0 0
- Fmaj7: 0 0 0 0
- G: 0 0 0 0
- G7: 0 0 0 0
- Am: 0 0 0 0
- E7: 0 0 0 0
- Em: 0 0 0 0
- Dm7: 0 0 0 0

Fmaj7 G G7 Am

go left all your tears. For the morn-ing — will bring
for an - oth - er. But don't for-get that — life's a

E7 Am E7 Em Dm7

joy for ev - 'ry — girl and boy. So — } Don't let the
game and it can al - ways — come a - gain. Oh — }

G7 Cmaj7 Fmaj7 Cmaj7

sun catch you cry - ing.

To Coda

Fmaj7 D7 G

We know that cry - ing's — not a

Am Dm

bad — thing, — But stop your cry-ing — when the

G7

birds sing. —

D.S. al Coda

CODA Fmaj7

Don't let the

Cmaj7 Fmaj7 Cmaj7

sun catch you cry - ing, oh no oh oh oh.

Eye Of The Tiger

Words & Music by Frankie Sullivan III & Jim Peterik

Medium Rock beat





Ris-in' up, — back on the street, — did my time, — took my
 chanc - es. Went the dis - tance, Now I'm back on my feet, just a man.




— and his will to sur-vive. — So man-y times — it
 Face to face, —
 Ris-in' up, —




hap-pens too fast. — You trade your pas-sion for glo - ry.
 out in the heat, — hang-in' tough, stay-in' hun - gry.
 straight to the top. — Had the guts, got the glo - ry.


Don't lose your grip — on the dreams of the past. You must
 They stack the odds, — still we take to the street for the
 Went the dis - tance. Now I'm not gon - na stop, just a





fight just to keep them a - live. — }
 kill with the skill to sur - vive. — } It's — the
 man and his will to sur - vive. — }

Fm Eb/G Bb Cm7

eye of the ti - ger, It's the thrill of the fight, ris - in'

Fm Cm7 Bb Cm7 Fm

up to the challenge of our ri - val. And the last known sur-vi-vor stalks his

Eb/G Bb Cm7 Fm Eb/G

prey in the night, and he's watch - in' us all with the

1. 2. Ab Cm

eye of the ti - ger.

3. Ab Cm

eye of the ti - ger.

Cm7 Bb/C Cm7 Bb/C Cm7

Cm Ab/C Cm Cm7 Bb/C Cm7

The eye of the ti - ger.

Bb/C Cm7 Cm Ab/C

Repeat to fade

The eye of the ti -

El Cumbanchero

English Lyric by Joe Crayhorn & George Williams

Music by Rafael Hernandez

Vivo

Cm



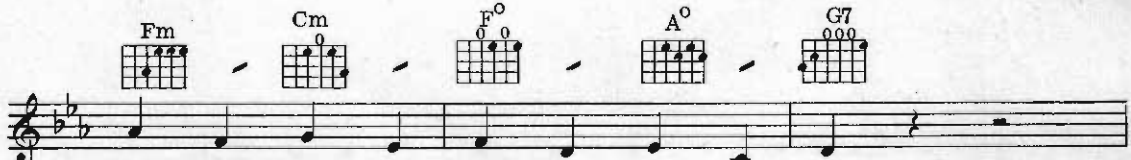
1. El cum - ba, cum - ba, cum - ba, cum - ban -
cum - ba, cum - ba, cum - ba, cum - ban -



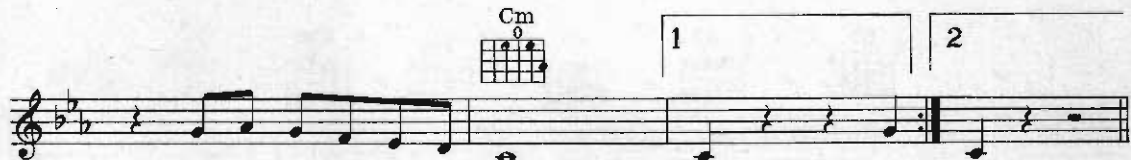
-che - ro, In Span - ish means a rogue of a ran -
-che - ro, He's got a gal with plen - ty of di -



-che - ro, While the oth - er gauch - os work all day El
ne - ro, He will tell her she's the on - ly one but



Cum - ban - che - ro spends his day at play,
when her back is turned just watch him run,



with a la - dy in his arms.
to an - oth - er la - dy's arms.

2. El



Girls don't be - lieve that he could tell a

Fm

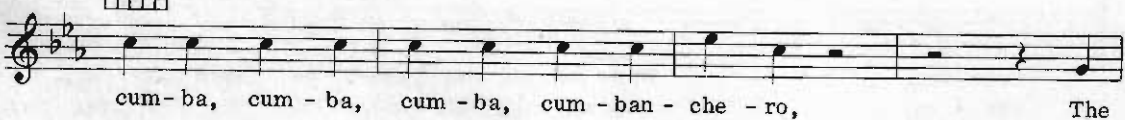


All of them think that he's their spe-cial

G7



Cm



sen-o-ri-tas wait for his bo-le-ro, But El

Bb

Ab

Eb

Fm

Cm

F°

A°



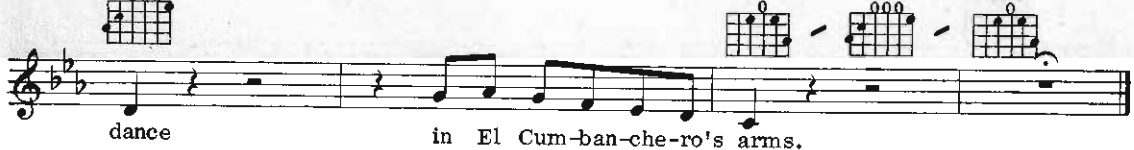
G7



Cm

G7

Cm



30 Every Breath You Take

Words & Music by Sting

Ev-'ry breath you — take, (2^o instr.) and ev-'ry move you — make,

ev-'ry bond — you break, — ev-'ry step — you take, — I'll be watch-ing you.

Ev-'ry sin - gle — day, and ev-'ry word you — say,

ev-'ry game — you play, — ev-'ry night — you stay — I'll be watch-ing you.

Oh can't you see that you be - long to me,
(Vocal each time)

My — poor heart — aches — with ev-'ry step — you take.

Ev-'ry move you — make, and ev-'ry vow you — break,

ev-'ry smile you fake, ev-'ry claim you stake, I'll be watch-ing you.

D

Esus4

Since you've gone I've been lost with-out a trace,

F#m

1

F

I dream at night, I can on-ly see your face, I look a-round but it's

G

F

you I can't re-place, I feel so cold and I long for your em-brace.

G

I keep cry-ing ba-by, ba-by please Ev-'ry move you make,

F

2

ev-'ry step you take, I'll be watch-ing you.

D

Esus4

F#m

I'll be watch-ing you.

A

1. Ev-'ry breath you take,
2. Ev-'ry sin-gle day,
3. Ev-'ry move you make,
Repeat to fade

F#m

D

I'll be watch-ing —

— ev-'ry move you make, — ev-'ry bond you break, — ev-'ry step you take,
— ev-'ry word you say, — ev-'ry game you play, — ev-'ry night you stay,
— ev-'ry vow you break, — ev-'ry smile you fake, — ev-'ry claim you stake,

31 Eso Beso

Words & Music by Joe & Noel Sherman

Brightly

Es - o Bes - o! Ooh! That kiss!
sam - ba close like this!

Es - o Bes - o! Ooh! Your kiss! It's got
Ay! Ca - ram - ba, Need that kiss! Hold me

some-thing, Don't know what, But what - ev - er it's got,
clos - er, and we'll soar, For the

it's got a lot! When we sam - ba is the swing - in' - est

way to make a - mor! As we dip and sway, and we ca -

Chords: Dm7, G7, Cmaj7, Am7, F, G7-9, F°, Em7, A7, 1 Em7, 2 Dm7, G9, C, Fm7, Bb7







-ress this way, the sam - ba seems to say: Love is









here to stay. Like the sam - ba sound, my heart be-






-gins to pound, I go off the ground to where I'm






(tacet - - -)





po - co lo - co! Es - o Bes-o! Ooh! That kiss!







Es - o Bes - o! Ooh! That kiss! Kiss me







much - o and we'll soar, And we'll





dance the dance of love for ev - er - more!

Music by Alberto Dominguez

B^bm



A musical staff with a treble clef and a key signature of two flats (Bb and Mb). The notes are Bb, Mb, and Bb, forming a Bbm triad.

E^b7

A 5-string guitar fretboard diagram showing the Eb7 chord. The notes are: Eb (1st fret, 1st string), G (3rd fret, 2nd string), Bb (2nd fret, 3rd string), D (3rd fret, 4th string), and F (1st fret, 5th string). Fingering numbers are: 1 (1st string), 2 (2nd string), 3 (3rd string), 2 (4th string), and 1 (5th string).

$E^b O$

E $\flat$ 7

B♭ m

E $\flat$ 7

E^b₀

E $\flat$ 7

A^b

E $\flat$ 7

A^b



A love-ly se - nor - i - ta

Bbm

E^b7



E^b₀

E $\flat$ 7



E♭m

E $\flat$ 7

E^b₀

E $\flat$ 7

Ab



E^b7

— And nev-er know-ing that it came from me, I gent-ly sigh'd 'Fre-ne-

Funny How Time Slips Away

Words & Music by Willie Nelson

Moderately slow



1. Well, hel - lo there, ——— My, it's been a long, — long time. ———
 new love? ——— — I hope that he's do - in' fine. ———
 go now, ——— Guess I'll see — you — a - round. ———



"How'm I do - in'?" ——— Oh, I guess that I'm do - in'
 Heard you told him ——— that you'd love him till the end — of
 Don't know when tho', ——— Nev - er know when I'll be back — in



fine. ——— It's been so long now, ——— and it seems that it was
 time. ——— Now that's the same thing ——— that you told me, seems like
 town. ——— But re - mem - ber ——— what I tell you, that in



on - ly yes - ter - day. ——— Gee, ain't it fun - ny ——— how time slips a -
 just — the oth - er day. ——— Gee, ain't it fun - ny ——— how time slips a -
 time — you're gon - na pay. ——— And it's sur - pris - ing ——— how time slips a -



- way. ——— 2. How's your - way. ———
 - way. ——— 3. Got - ta

Fool (If You Think It's Over)

Words & Music by Chris Rea

Moderate Beat

Am7 D Gmaj7/D Em

A dy - ing flame, — you're free a - gain, —

Am7 D G Em

who could love — and do that to you. —

Am7 D Gmaj7/D Em

All dressed in black, — he won't be com - ing back.

Am7 D Esus4 E7

Save your tears, — you've got years and years. —

Am7 D Gmaj7/D

The pains of sev - en - teens, — un-real, they're on-

Em Am7 D Esus4

- ly dreams. — Save your cry - ing for the day. —

CHORUS

E7 Am7 D Gmaj7

Fool, if you think it's o - ver — 'cos you said goodbye.

Em Am7 D

Fool, if you think it's o - ver, I'll tell you why.

Esus4 E7 Am7 D

To Coda

New born eyes — al-ways cry with pain — at the

Gmaj7 Em Am7

first look at the morn-ing sun. — Fool if you think it's o -

D Esus4 E7 Am7

- ver, it's just be - gun. — Miss teen-age dream

D Gmaj/D Em

such a — tra- gic scene, —

Am7 D G

he knocked your crown — and ran a - way..

Am7 D Gmaj7/D

First wound of pride but how you cried

Em Am7 D Esus4

and cried, but save your tears, you've years and years.

E7 D% al Coda CODA Am7 D

I'll buy your first good wine,

G Em Am7

ooh, we'll have a real good time and save your cry-

D Esus4 E7 Am7

- ing for the day. New born eyes al - ways

D Gmaj7 Em

cry with pain at the first look at the morn-ing sun.

Am7 D Esus4 E7

(fade poco a poco)

Fool, if you think it's over, it's just be - gun.

Almost There

Words & Music by Jerry Keller & Gloria Shayne

Moderately

Al - most there, we're al - most there, How won - der - ful,
al - most there, where we will share a warm ca-ress,

won - der - ful our love will be for you, for me. We're

ten - der - ness, a dream come true for me, for you.

Love has wait-ed such a long time; now we're a kiss a - part.

Dar - ling this is the right time to let the kiss-es start, for you're al - most

mine, and soon we'll find our par - a - dise, par - a - dise so rare. — Close your

eyes, for we're al - most there. — there. —

To Coda *D.S. al Coda* *CODA*

Help Me Make It Through The Night

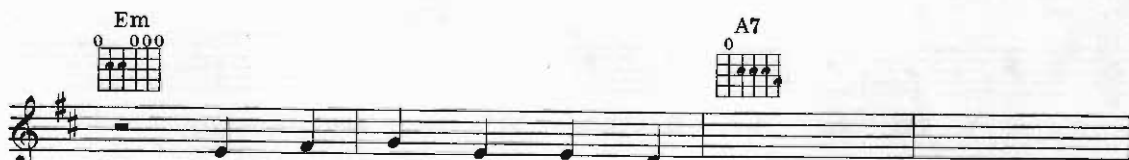
Words & Music by Kris Kristofferson



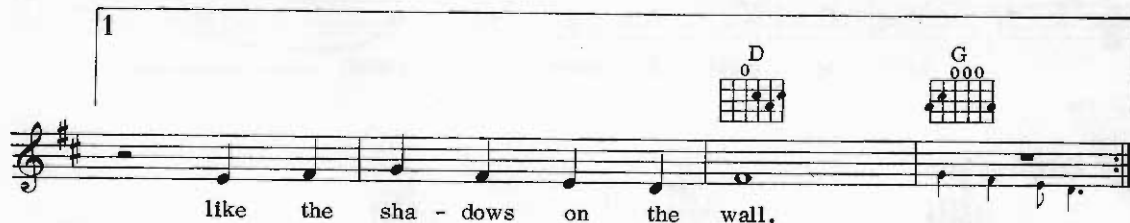
1. Take the rib - bon from your hair,
 2. Come and lay down by my side,
 % Yes - ter - day is dead and gone,



shake it loose and let it fall, _____
 till the ear - ly morn - in' light; _____
 And to - mor - row's out of sight; _____



lay - in' soft up - on my skin, _____
 All I'm tak - in' is your time, _____
 And it's sad to be a - lone; _____



like the sha - dows on the wall.

2.3. A7

To Coda

Help me make it through the night.

D

G

I don't care who's right or wrong; _____

D

I don't try to un - der - stand; _____

E7

Let the dev - il take to - mor - row; _____

A7

D.S. al Coda

Lord, to - night I need a friend; _____

CODA

D

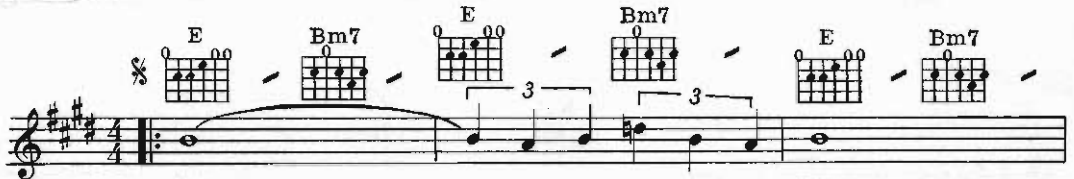
G

D

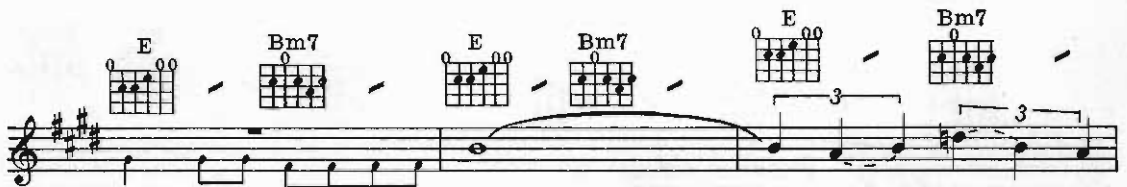
night. _____

Ferry 'Cross The Mersey

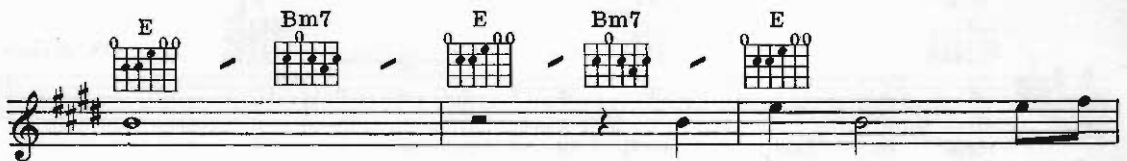
Words & Music by Gerard Marsden



1. Life _____ goes on day af - ter day,
 2. Peo _____ ple they rush ev - 'ry - where,
 % So _____ I'll con - tin - ue to say,



Hearts _____ torn in ev - 'ry
 Each _____ with their own se - cret
 Here _____ I _____ al - ways will



way. _____ So Fer - ry 'cross the
 care. _____ So Fer - ry 'cross the
 stay. _____ So Fer - ry 'cross the



Mer - sey 'cos this land's _____ the place I love _____ and here I'll
 Mer - sey and al - ways take me there _____ the place I
 Mer - sey 'cos this land's _____ the place I love _____ and here I'll

1 E Bm7 E Bm7 2 E

stay. love.

F#m7 B7 E

Peo-ple a-round ev-'ry cor-ner,

F#m7 B7 E F#m7 B7 B7/A

they seem to smile and say, We don't care what your

G#m F#7 B7

name is boy, we'll ne-ver turn you a-way. *D.S. al Coda*

⊕ CODA E Bm7 E Bm7 E Bm7 E Bm7

stay, and here I'll stay, Here I'll

E Bm7 E Bm7 E

stay.

Here Comes The Sun

Words & Music by George Harrison

Moderately bright

Here comes the sun, doot-'n du du. Here comes the sun—

and I say "It's all right."

Lit-tle dar-ling, it's been a long, cold, lone-ly win-ter.
 Lit-tle dar-ling, the smiles re- turn- ing to their fac- es.
 Lit-tle dar-ling, I feel the ice is slow-ly melt- ing.

Lit-tle dar-ling, it feels like years since it's been here.—
 Lit-tle dar-ling, it seems like years since it's been here.—
 Lit-tle dar-ling, it seems like years since it's been here.—

Here comes the sun, doot-'n du du, Here comes the sun— and I say,
 "It's all right."

To Coda

The second system of musical notation continues the melody and accompaniment. The guitar part features a sequence of chords: A major (0 2 2 0), E7 (0 0 2 0), E7 (0 0 2 0), C major (0 2 2 0), and G major (0 0 2 0). The notation includes a double bar line with repeat dots, a measure with a '7' above it, and a final measure with a '5' above it. The bass line continues with eighth and sixteenth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The melody is written in eighth notes. Below the staff, there are four guitar chord diagrams: D/F# (first fret, F# on 1st string, D on 2nd), D (open strings, D on 2nd), A (open strings, A on 5th), and E7 (open strings, E on 1st, G# on 2nd, B on 3rd, D on 4th). The second system continues the melody in a 4/4 time signature, indicated by a '4' over the staff. It includes a 'no chord' instruction and a '1-4' box at the end.

Musical score for the song "Sun, sun, sun, here it comes." The score is written on a single staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is as follows:

Sun, sun, sun, here it comes.

 Chord diagrams are provided above the staff:

- C (C major): C4, E4, G4
- G (G major): G2, B2, D3
- D/F# (D major with F# in bass): F#2, A2, D3
- D (D major): D2, F#2, A2
- A (A major): A2, C#3, E3
- E7 (E7 major): E2, G#2, B2, D3
- no chord: (indicated by a dash)

 A box labeled "1-4" is placed above the E7 chord diagram.

5     D%. at Coda

CODA **A** **D** **B7**

Here comes the sun, - doot-'n du du, Here comes the sun. -

Musical notation for the guitar solo in 'It's All Right'. The key signature is three sharps (F#, C#, G#). The solo begins with a double bar line and a repeat sign. Above the staff, there are seven guitar chord diagrams: A (open), D (open), A/C# (open), Bm7 (open), A (open), Esus4 (open), and E (open). The notation includes eighth and sixteenth notes, rests, and a double bar line.

1 A

2 C G D/F# D A/E

It's all right.

Here Comes That Rainy Day Feeling Again

Words & Music by Tony Macauley, Roger Cook & Roger Greenaway



 (Whoa) Here comes that rain - y day feel - ing a - gain, —



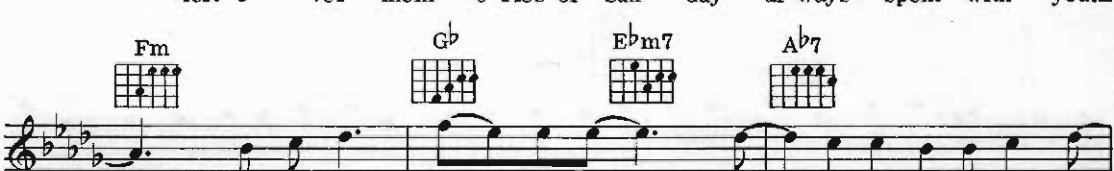
 And soon my tears — they will be fall - ing like rain. —



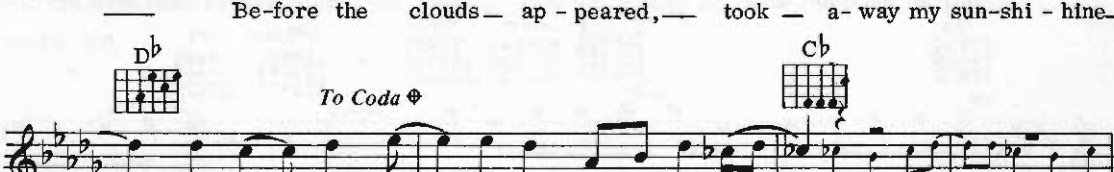
 It al - ways seems — to be a Mon - day



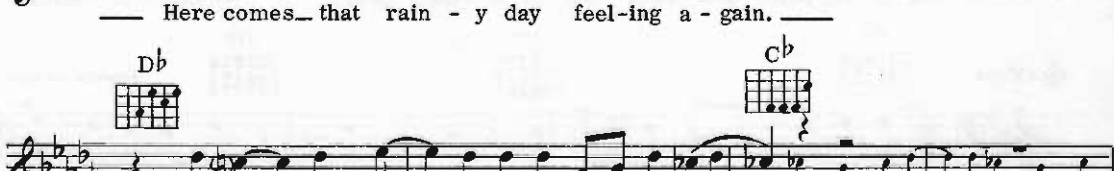
 left o - ver mem - o - ries of Sun - day al - ways spent with you. —



 — Be - fore the clouds — ap - peared, — took — a - way my sun - shi - hine.



 — Here comes that rain - y day feel - ing a - gain. —



 And I'll — be dream - ing of you ba - by in vain. —

G^b G^bm

Your face_ is al - ways on my mind_ girl, I'm hop - ing soon -

D^b Fm

- you're gon-na find, - girl, your way back to me. - 'Cause if you say -

G^b Ebm Ab⁷ Db

- you'll stay - the rain-y days will go a - way. -

C^b

C^b D^b

Mist-y morn-ing eyes I'm try - ing to dis-guise the way - I feel.

C^b

But I just can't hide it, peo - ple seem to know, the lone - li-ness must show, I'm think-

G^b Ab⁷sus Ab⁷ Ab⁹ Ab⁷sus Ab⁷ D.%. al Coda

- ing of my pride but break - ing up in-side girl. Oh - - - - - whoa -

♣ CODA Db C^b D^b Repeat to fade

- y day feel-ing a - gain. -

Here comes that rain-

Have You Ever Been Lonely

Words by George Brown

Music by Peter De Rose

Moderately

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The score consists of five lines of music. Each line includes a guitar chord diagram above the staff and a vocal melody line below it. The lyrics are written under the vocal line. The chords are: Eb, Ab, Eb, Bb7, Eb, Bb7, Eb7, Ab, Eb, Bb7, Eb7, Eb, F#7, Bb, F°, F7.

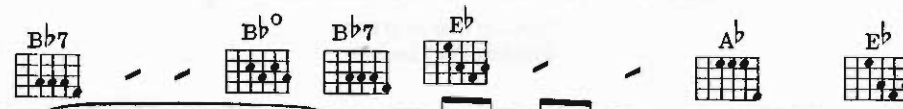
Have you ev - er been lone - ly? _____ Have you ev - er been

blue? _____ Have you ev - er loved some - one _____

_____ just as I love you? _____ Can't you see I'm

sor - ry _____ for each mis - take I've made? _____

_____ Can't you see I've changed, dear, _____ can't you see I've



 paid? _____ Be a lit - tle for - giv - ing, _____



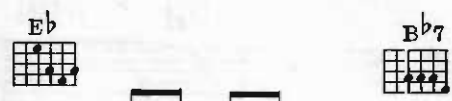
 _____ Take me back in your heart. _____ How can I go on



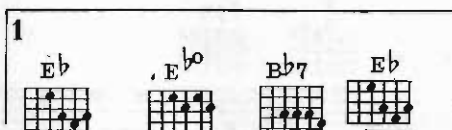
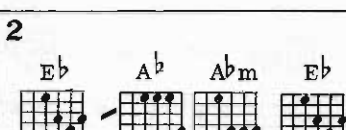
 liv - ing, _____ now that we're a - part. _____ If you



 knew what I've been through, you would know why I ask



 you, Have you ev - er been lone - ly? _____ Have you ev - er been

1 
 2 

 blue? Have you ev - er been blue? _____

Happy Days Are Here Again

Words by Jack Yellen
Music by Milton Ager

Moderately






Hap - py days — are here a - gain! — The
Al - to - ge - ther shout it now! — There's






skies a - bove — are clear a - gain. — Let us
no one who — can doubt it now, — So let's



sing a song — of cheer a - gain, — Hap - py
tell the world — a - bout it now, — Hap - py







days are here a - gain! —
days are here a - gain! —










Your cares and trou - bles are gone; —

E Cm6 G Am Bm D7 G7

There'll be no more from now on,

C G+ C

Hap - py days are here a - gain;

Cmaj7 C G+ C

The skies a - bove are clear a - gain;

F#o G7

Let us sing a song of cheer a - gain

C F C To Coda

Hap - py days are here a - gain!

G7 D.S. al Coda

CODA C F6 C

- gain!

Hello Mary Lou

Words & Music by Gene Pitney

Bright Beat (not too fast)

CHORUS



Hel - lo Ma - ry Lou, good-bye heart, Sweet Ma - ry Lou I'm



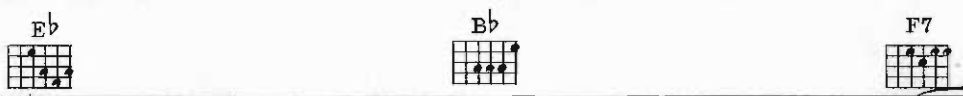
so in love - with you; I knew, Ma - ry Lou,



we'd nev - er part, So Hel - lo, Ma - ry Lou, good-bye heart.



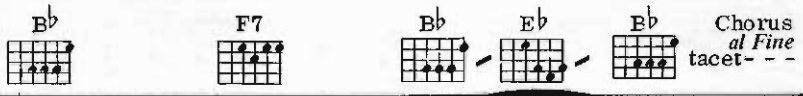
You heart. passed me by one sun - ny day,



Flashed those big brown eyes my way, And oo I want - ed you for ev - er - more.



Now I'm not one that gets a - round, I swear my feet stuck



to the ground, And tho' I nev - er did meet you be - fore, I said Hel -

I've Never Been To Me

Words & Music by Ron Miller & Ken Hirsch

Moderately

F

E♭/F

B♭

F/A



1. Hey la-dy, you la-dy curs-in' at your
2. Please la-dy, please la-dy don't just walk a -

Gm

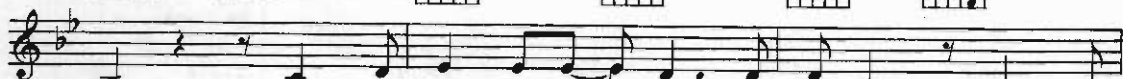
Gm/F

Cm

Cm/Bb

F/A

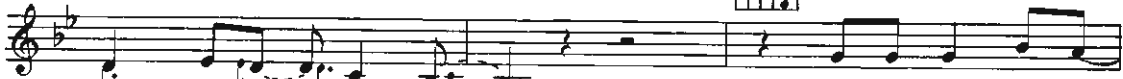
F11



life. You're a dis-con-ten-ted moth-er and a
-way, 'cause I have this need to tell you why I'm

Gm

E♭



reg-i-men-ted wife. I've no doubt you dream
all a-lone to-day. I can see so much.

F

Bb

Bb/A

Gm

Gm/F



a-bout the things you'll nev-er do, but I
of me still liv-ing in your eyes, won't you

C/E

C

E♭/F



wish some-one had talked to me like I wan-na talk to you.
share a part of a wear-y heart that has lived a mil-lion lies.

CHORUS

oo — 1. I've been to Geor - gia and Cal - i - forn - ia and
 oo — 2. I've been to Nice — and the isle of Greece — while I

an - y - where I could run, Took the hand — of a preach -
 sipped cham - pagne — on a yacht, I moved like Har - low in

- er man — and we made love — in the sun. But I ran
 Mon - te Car - lo and showed 'em what — I got. I've been un -

out of pla - ces and friend - ly fac - es be - cause — I had to be
 - dressed by Kings, — and I've seen some things — that a wo - man ain't - s'posed to

free, I've been — to par - a - dise, — but I've
 see, I've been — to par - a - dise, — but I've

nev - er been to me. —
 nev - er been to me. —

Some - times I've been to cry - in' for un -

F/A Gm Dm/F Dm

- born child - ren that might have made — me com - plete, but I,

E♭ B♭/D Cm7 Cm/B♭

I took the sweet life and nev - er knew — I'd be bit - ter from the sweet.

F E♭/G F/A B♭ F/A

— I spent my life ex - plor - ing the sub - tle whor - ing that

Gm Dm E♭maj7

cost too much — to be free, — Hey la - dy, I've — been — to par -

B♭/D E♭maj7 B♭/D

- a - dise — but I've

Cm7 E♭/F B♭

nev - er been to me.

F/A E♭/G E♭/F B♭

I Should Care

Words & Music by Sammy Cahn, Axel Stordahl & Paul Weston

I should care, I should go a-round
 I should care, I should let it up-

weep-ing: I should care, I should go with-out
 -set me: I should care, But it just does -n't

sleep-ing; Strange-ly e-nough I sleep well,
 get me;

'Cept for a dream or two, But then, I count my sheep well,

Fun-ny how sheep can lull you to sleep, So, May-be I won't find
 To Coda

some-one as love-ly as you, But I should care, and I
 do!

CODA
 do!

If You Could Read My Mind

Words & Music by Gordon Lightfoot

Medium rock tempo





1. 3. If you could read my mind, love, what a tale my
 2. If I could read your mind, love, what a tale your





thoughts could tell. — Just like an old time mov - ie, 'bout a ghost from a
 thoughts could tell. — Just like a pap - erback nov - el, the kind the





wish - ing well. — In a cas - tle dark or a fortress strong, with
 drug stores sell. — Then you reached the part where the heart - aches come, the







chains up - on my feet. You know that ghost is me. And I will nev - er
 he - ro would be me. But he - roes of - ten fail, and you won't read that







be set free as long as I'm a ghost that you can't see.
 book a - gain be - cause the end - ing's just too hard to take.

Dm6/F G

First line of music with guitar chords Dm6/F and G.

Dm6/F G Gadd9

Second line of music with guitar chords Dm6/F, G, and Gadd9.

I'd walk a - way _____ like a

C D Em C

Third line of music with guitar chords C, D, Em, and C.

mov-ie star_ who gets burned in a three-way script. En-ter num-ber

G C G/B Am7sus

Fourth line of music with guitar chords G, C, G/B, and Am7sus.

two: A mov-ie queen to play the scene of bring-ing all the

D Em C G

Fifth line of music with guitar chords D, Em, C, and G.

good things out of me. But for now, love, let's be real; I

C G/B Am7sus

Sixth line of music with guitar chords C, G/B, and Am7sus.

nev - er thought_ I could feel this way_ and I've got to say_ that I

D C G/B Am7sus

Seventh line of music with guitar chords D, C, G/B, and Am7sus.

just don't get it. I don't know where we went wrong_ but the feel-in's gone_ and I






just can't get it back.


D%, al Coda





feet. But sto-ries al - ways end, and






if you read be - tween the lines, you'd know that I'm just tryin' to un - der -






-stand the feel - in's that you lack. I nev - er thought I could






feel this way — and I've got to say — that I just don't get it. I don't know where






we went wrong — but the feel - in's gone — and I just can't get it back. —





rit.

(There's) Always Something There To Remind Me

Words by Hal David
Music by Burt Bacharach

Bossa Nova beat

Chord diagrams: C, Cmaj7, C7, F, Fm6, C, Cmaj7, C7, F, C, G7, C7, F

1. I walk a - long the ci - ty streets you used to
 2. When shad - ows fall I pass the small ca - fe where
 3. If you should find you miss the sweet and ten - der

walk a - long with me; — And ev - 'ry
 we would dance at night; — And I can't
 love we used to share; — Just come back

step I take re - calls how much in love we used to be. —
 help re - call - ing how it felt to kiss and hold you tight. —
 to the plac - es where we used to go and I'll be there. —

Oh, how can I for - get you, —

When there is al - ways some - thing there to re - mind me;

Al - ways some - thing there_

[illegible]

— to re - mind me.

I was

The first staff of music is in treble clef and 4/4 time. It begins with a half note G2 (one ledger line below the staff) and a half note D3 (first line below the staff). This is followed by a half note G2 and a half note A2 (first space below the staff). The staff then continues with a half note G2, a half note F2 (first space below the staff), a half note E2 (first line below the staff), and a half note D2 (first space below the staff). Above the staff, there are two chord diagrams: an Em chord (E on the 2nd string, 1st fret; G on the 4th string, 2nd fret; B on the 5th string, 2nd fret) and an Am chord (A on the 2nd string, 1st fret; C on the 4th string, 2nd fret; E on the 5th string, 2nd fret).

born

to

love

you

And

I

will

nev

—

er be

free.

You'

(tacet - - - - -)

part

of me.

Wo

WO

WO.

3.

I'm Still Waiting

Words & Music by Deke Richards

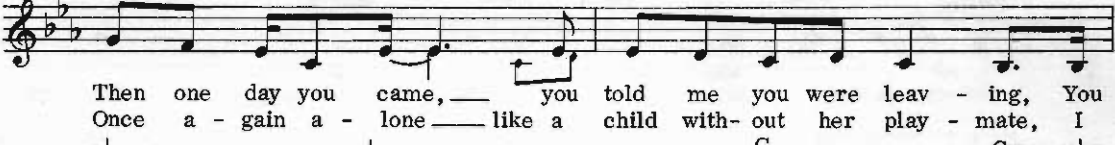


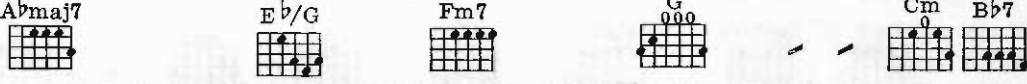




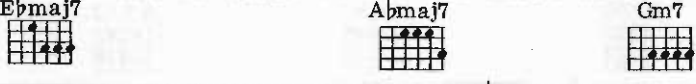


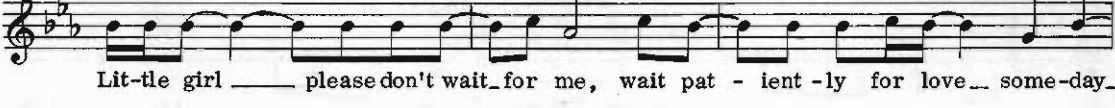























- ient - ly for love, — some-day — it will sure-ly come, — And I'm still wait - ing.

1






I'm wait - ing, Oh







— still wait - ing, (I'm just a fool) — Oh a fool — keep








wait-ing — for you. Oh I'm wait - ing, I'm still










wait-ing for love, — for you. — Then

2





(I'm just a fool) Just you I'm wait - ing, Oo I'm






wait - ing (I'm just a fool) — for love. — (I'm just a fool) —

Repeat to fade

I Cain't Say No

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately










I'm just a girl who cain't say no,
I'm just a girl who cain't say no,












I'm in a tur-ri-ble fix. I al-ways
Cain't seem to say it at all. I hate to












say "Come on, let's go", Just when I ort-a say
dis-ser-point a beau, When he is pay-in' a









nix! When a per-son tries to kiss a
call! Fer a while I ack re-fined and








girl, I know she ort-a give his face a smack. But as
cool. A set-tin' on the vel-vet-teen set-tee. Nen I

C/E E^b B^b/D C7

soon as some - one kiss - es me, I some-how sort - a
think of that ol' gold - en rule, And do fer him what

E7 F7 C7 G 7-5 F F/E^b B^b/D C13

want - a kiss him back! I'm jist a fool when
he would do fer me! I cain't re - sist a

F/A Fm/A^b Gm7 C7 F B^b/D

lights are low, I cain't be priss-y and quaint,
Rom - e - o, In a som - brer-o and chaps,

B^bm/D^b D^o

I ain't the type that can faint,
Soon as I sit on their laps,

F/C Db7 F/C

How c'n I be whut I ain't? I cain't
Some - thin' in - side of me snaps, I cain't

C^o C9 F C7 1 F

say no!
say

Gm F^{#o} B^b/F C7 2 F B^b B^b/C F

no!

I'm Gonna Wash That Man Right Outa My Hair

Words by Oscar Hammerstein II
Music by Richard Rodgers

I'm gon - na wash that man right out - a my hair, — I'm gon - na
 wave that man right out - a my arms, — I'm gon - na

wash that man right out - a my hair, — I'm gon - na wash that man right
 wave that man right out - a my arms, — I'm gon - na wave that man right

out - a my hair, — And send him on his way.
 out - a my arms, — And

I'm gon - na send him on his way.

Don't try to patch it up, Tear it up, tear it up! Wash him out, dry him out,

Push him out, fly him out, Can - cel him and let him

F G7

go! Yea, sis - ter! I'm gon - na wash that man right

C A^b G^b C C7 F Gm7

out - a my hair, I'm gon - na wash that man right out - a my hair, I'm gon - na

F B^b C7 F Gm7 F B^b C7

wash that man right out - a my hair, And send him on his

F Gm7 F B^b F C7

To Coda

way. I'm gon - na

F

D.%, al Coda

send him

⊕ CODA F A^b

on his way.

G G^b F

I Believe

(When I Fall In Love It Will Be Forever)

Words & Music by Yvonne Wright & Stevie Wonder

Slowly

C C7 Fm/C

Shat - tered dreams, — worth - less years, — here am
 - out de - spair — we will share, — and the

C Fm/C C C7

I, en - cased in - side a hol - low shell. — Life be - gan, —
 joys of car - ing will not be re - placed. — What has been — must

Fm/C C Fm/C

then was done, — now I stare in - to a cold and emp - ty well. — The
 nev - er end, — and — with the strength we have, won't be e - rased. — When the

C F

man - y sounds that meet our ears, the sights our eyes — be - hold, — will —
 truths of love are plant - ed firm, they won't be hard — to find, — and the

C/E F

o - pen up our merg-ing hearts and feed our emp - ty souls. _____
words of love I speak to you will ech - o in my mind. _____

G F

I be-lieve _____ when I fall in love _____ with you.

C G F

_____ it will be for - ev - er. I be-lieve when I fall in love this time.

1 2 C G C G

_____ it will be for - ev - er. With- _____ it will be for - ev - er.

G

Ev - er, ev - er, ev - er, ev - er.

G F C G

Repeat to fade

I be-lieve when I fall in love with you it will be for - ev - er.

I Wish You Love

English Lyrics by Albert A. Beach
Music & Original Lyrics by Charles Trenet

Moderately

I wish you blue - birds in the Spring, To give your heart a song to
 -ly, a lem-on-ade, To cool you in some leaf - y

sing; And then a kiss, but more than this I wish you love. And in Ju-
 glade; I wish you health and more than

wealth, I wish you love. My breaking heart and I a-gree that you and

I could nev-er be, So with my best, my ver-y best, I set you

free. I wish you shel-ter from the storm, a co-zy

fire to keep you warm; But most of all, when snow-flakes fall, I wish you love.

I wish you

fall, I wish you love.

Chords: E^o, Fm7, B^b7, Fm7, B^b, E^bmaj7, E^b6, B^b7, E^b7, E^b7, A^b, A^bm6, E^b, B^bm6, C7⁰, Fm, F9, B^b7, E^bm6, B^b7, E^b6, Fm7, B^b7, Fm7, B^b7, E^bmaj7, E^b6, Fm7, B^b7, E^b, E^o, D.% al Coda, CODA, B^b7, E^b.

Isn't She Lovely

Words & Music by Stevie Wonder

Moderately fast

Is - n't she love - ly,
pret - ty,
love - ly,

Is - n't she won - der - ful?
Tru - ly the an - gels' best.
Life and love are the same.

Is - n't she pre - cious?
Boy, I'm so hap - py,
Life is A - i - sha,

Less than one
We have been
The mean - ing

min - ute old, I nev - er thought through love we'd be -
heav - en blessed. I can't be - lieve what God has done,
of her name. Lor - die, it could have not been done -

mak - ing one as love - ly as she. But is - n't she
through us He's giv - en life to one. But is - n't she
with - out you who con - ceived the one, that's so ve - ry

love - ly,
love - ly,
love - ly,

made from love

2. Is - n't she
3. Is - n't she
4. (Instrumental)

After third verse, repeat
Instrumental and fade

I'm Gonna Sit Right Down And Write Myself A Letter

Words by Joe Young
Music by Fred E. Ahlert

Moderately

C



I'm gon - na sit right down and write my - self a

let - ter, And make be - lieve it

E7



F



A7



Dm



came from you. I'm gon - na

G7



C



write words, oh, so sweet, They're gon-na knock me off my

Gm



A7



D7



feet. A lot of kiss - es on the bot - tom,

G7 G+ C

I'll be glad I got 'em. I'm gon-na smile and say, "I

hope you're feel - ing bet - ter," And

E7 F A7 Dm

close "with love" the way you do. I'm gon-na

F Fm C Gm A7

sit right down and write my - self a let - ter, And

D7 Dm G7 G7+ 1 C C°

make be - lieve it came from you.

Dm7 G7 G7+ 2 C Dm7 G7+ C

I'm gon - na you.

I Fall In Love Too Easily

Words & Music by Sammy Cahn & Jule Styne

Slowly, with feeling





I fall in love too eas - i - ly,







I fall in love too fast. I fall in love too








ter - ri - bly hard, — For love to ev - er last.








My heart should be well schooled, — 'Cause I've been fooled in the









past. — And still I fall — in love too eas - i - ly, —




I fall in love too fast.

1





2


fast.

I'll Have To Say I Love You In A Song

Words & Music by Jim Croce

Moderately

Amaj7 A6 C#m7 Bm7

Well, I know it's kind of late, I hope I did - n't
know it's kind of strange, but ev - 'ry time I'm

E7 Amaj7 A6 C#m7 Bm7

wake you, but what I got to say can't wait. } I know you'd un - der -
near you, I just run out of things to say. }

CHORUS

E7 D D# C#7

- stand. — Ev - 'ry time I tried to tell you, — the words just came out
Ev - 'ry time the time was right all —

F#m D A E7 To Coda D

wrong, So I'll have to say I love you in a song. —

A E7 2 D A E7 A A6

2. Yeah, I song. — 3. Yeah, I know it's kind of

C#m7 Bm7 E7 Amaj7 A6

late, I hope I did - n't wake you, But there's somethin' that I just got to

C#m7 Bm7 E7 D# al Coda D A

say, I know you'd un - der - stand. song. —

I Honestly Love You

Words & Music by Peter Allen & Jeff Barry

Slowly

B $\flat$ **F/B $\flat$**

May - be I hang a - round here a lit - tle more than I - should, We
 You don't have to an - swer, I see it in your - eyes.

A $\flat$ /B $\flat$ **E $\flat$**

both know I got some - where else - to go. But
 May - be it was bet - ter left - un - said, but

E $\flat$ /F **C7 $\flat$**

I got some - thin' to tell - you that I nev - er thought I would, but
 this is pure - and sim - ple and you must re - a - lise that it's

E $\flat$ **B $\flat$ /D** **Cm7** **F7**

I be - lieve - you real - ly ought - to know.
 com - in' from - my heart and not - my head.

B $\flat$ **F/B $\flat$** **E $\flat$ /B $\flat$** **1 B $\flat$**

I love you, - I hon - est - ly love - you. -

F/B $\flat$ **E $\flat$ /B $\flat$** **2 B $\flat$** **F/B $\flat$** **A $\flat$ /B $\flat$** **B $\flat$**

- you. -








I'm not tryin' to make you feel un - comf' - ta - ble, I'm









not tryin' to make you an - y - thing at all. But this



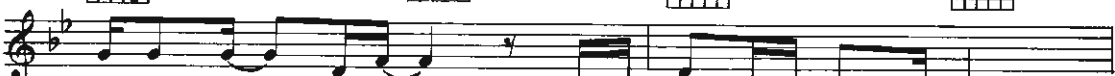





feel - ing does - n't come a - long ev - 'ry day and you





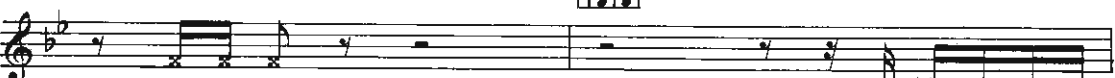
should - n't blow the chance when you got the chance to say






I love you.

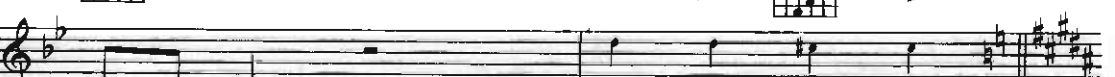


(Spoken) I love you.

I hon - est - ly love



you.

B F#[#]/B

If we both — were born — in an - oth - er place and time this

A/B E

mo - ment — might be end - ing — with a kiss, But

B/F# C#7

there you are — with yours — and here I am - with mine so I

E B/D# C#m7 C#m7/F#

guess we'll just — be leav - ing it — at this. —

B F#[#]/B E/E

I love you, — I hon-est-ly love —

B F#[#]/B E/B B

— you, — I hon-est-ly love you.

F#[#]/B E/B B

sva — —]

58 Joy To The World

Traditional

Moderately

1. Joy to the world! The Lord is
 2. Joy to the world! The Sav - iour
 3. He rules the world! With Truth and

come; Let earth re - ceive her King; Let
 reigns; Let men their songs em - ploy; While
 grace, And makes the na - tions prove The

ev - 'ry heart pre - pare Him room, And
 field and floods, rocks, hills, and plains Re -
 glo - ries of His right - eous - ness, And

heav'n and na - ture sing, And heav'n and na - ture sing, And
 -peat the sound - ing joy, Re - peat the sound - ing joy, Re -
 won - ders of His love, And won - ders of His love, And

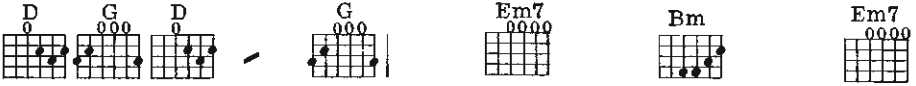
heav'n, And heav'n and na - ture sing.
 -peat, re - peat the sound - ing joy.
 won - ders, won - ders of His love.

Lazybones

Words & Music by Johnny Mercer & Hoagy Carmichael
Additional Lyric by Horatio Nicholls

Slow Blues

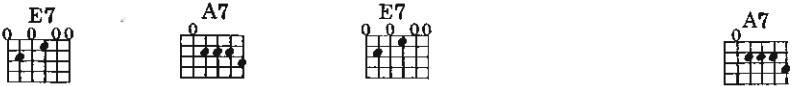
La - zy bones, Sleep-in' in the sun, How you 'spec' to get your
day's work done? Nev - er get your day's work done,
Sleep - in' in the noon - day sun. La - zy bones,
Sleep - in' in the shade, How you 'spec' to get your corn meal made?
Nev - er get your corn meal made, Sleep-in' in the eve - nin'



 shade. _____ When 'tat-ers need spray-in', I bet you keep pray-in' the



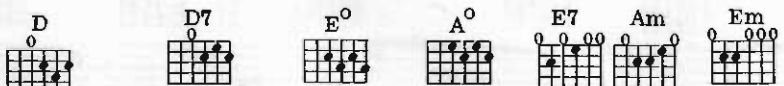
 slugs fall off of the vine. _____ And when you go fish-in' I



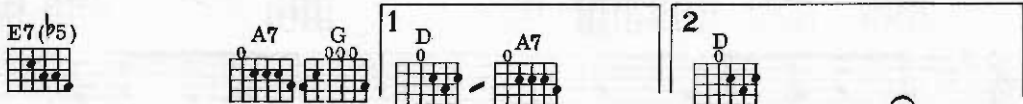
 bet you keep wish-in', the fish won't grab at your line.



 La - zy bones, Loaf-in' thru' the day, How you 'spec' to make a



 dime that way? Nev - er make a dime that way (well look-y here,) He



 nev - er heard a word I say! say! _____

Looks Like We Made It

Words by Will Jennings

Music by Richard Kerr




There you are, — look-ing just the same as you did last time I
 Love's so strange, — play-ing hide and seek with — hearts and al - ways




touched you. — And here I am, — close to get-tin' tan-gled up in-side the
 hurt - ing. — And we're the fools, — standing close e-nough to touch those burning






thought of you. — Do you love him — as much as I — love
 mem-o - ries. — And if I hold you — for the sake of all — those






her, and will that love be strong when old feel-ings start to
 times love made us lose our minds, could I ev - er let you





stir? — Looks like we } made it, — left each
 go? — Oh no we've }

F G Em7 A7






oth-er on — the way to an-oth-er love. —

Dm7 G11 C G/C






Looks like we made it, — or I

F G Em7 Am7






thought so till to-day, un-til you were there, ev-'ry-where, and

1 Dm C/E F G11 C(addD) C G/C F/C










all I could taste was love — the way we made — it. —

2 Dm C/E F G11 Am







all I could taste was love — the way we made it. — Oh, —

Em Am G11





D.S. Repeat to fade

— We made it, — Looks like we

Love Potion No. 9

Words & Music by Jerry Leiber & Mike Stoller

Moderately bright



A7 F#m

bent down and turned a-round and gave me a wink,— She said, "I'm gon-na mix it up right

A7

here in the sink."— It smelled like tur-pen-tine and looked like In-di-a ink.— I

B7 B7 Em

held my nose, I closed my eyes, I took a drink, I did-n't know if it was

A7 Em A7

day or night,— I start-ed kiss-in' ev-'ry-thing in sight.— But

G A7

when I kissed the cop down at Thir-ty-fourth and Vine, He broke my lit-tle bot-tle of

B7 Em

Love Po-tion Num-ber Nine.

My Cherie Amour

Words & Music by Stevie Wonder, Henry Cosby & Sylvia Moy

Moderately

My Che - rie A-mour, — love-ly as a sum-mer day. —

My Che - rie A-mour, — dis-tant as the Milk-y Way. —

My Che - rie A-mour, — pret-ty lit-tle one that I — a-dore. —

you're the on-ly girl my heart beats for. — How I wish that you were mine. —

La la la la — la la la la

la la — la la. My Che-

la la — la la la la la la la la la

Repeat to fade

D.S. al Coda

CODA

Repeat to fade

Love Is Blue (L'Amour Est Bleu)

Original words by Pierre Cour
English lyric by Bryan Blackburn
Music by Andre Popp

Slowly

Slowly

Em A7 D G Em C

1. Blue, blue my world is blue, Blue is my world now
2. Red, red my eyes are red, Cry - ing for you a -

D G Em A7 D G Em C

I'm with-out you. Grey, grey my life is grey, Cold is my heart since
lone in my bed. Green, green my jeal - ous heart, I doubted you and

B7 Em E A E

you went a - way. When we met how - the
now we're a - part.

A E G#m A6

bright sun shone, Then love died, now the

B7 E Em A7 D G

rain - bow is gone. Black, black the nights I've known,

Em C D G Em A7 D G

Long-ing for you so lost and a - lone. Gone, gone the love we knew,
Blue, blue my world is blue.

1 B7 Em 2 B7 Em

Blue is my world now I'm with-out you. I'm with-out you.
rall. - - - -

Make The World Go Away

Words & Music by Hank Cochran

Moderately slow
VERSE



1. Do you re-mem-ber when you loved me, be-fore the world took me a-
hurt you, I'll make it up day by



- stray? If you do, then for - give me,
day. Just say you love me like you used to



And make the world go a - way.

CHORUS



Make the world go a - way,

And get it off my —



shoul - ders,

Say the things you used to



say,

And make the world go a - way.



2. I'm sor - ry if I - way.

Me And Bobby McGee

Words & Music by Kris Kristofferson & Fred Foster

Moderately



1. Bust-ed flat in Bat - on Rouge, — head-in' for the trains
coal mines of Ken - tuck - y to — the Cal - i - for - nia sun -



Feel-in' near - ly fad - ed as my jeans.
Bob - by shared the se - crets of my soul.



Bob - by thumbed a die - sel down, — just be - fore it rained
Stand-in' right be - side me Lord, — through ev - 'ry - thing I done -



Took us all the way to New Or - leans. —
Ev - 'ry night she kept me from the cold. —



I took my har - poon — out of — my dir - ty red — ban -
Then some - where near Sa - lin - as Lord, — I let her slip a -

C7 0



-dan - a and was blow - in' sad while Bob - by sang the blues.
 -way, look - in' for the home I hope she'll find.

F



With them wind - shield wi - pers slap-pin' time __ and
 Now I'd trade __ all my to - mor - rows for __ a

C G7



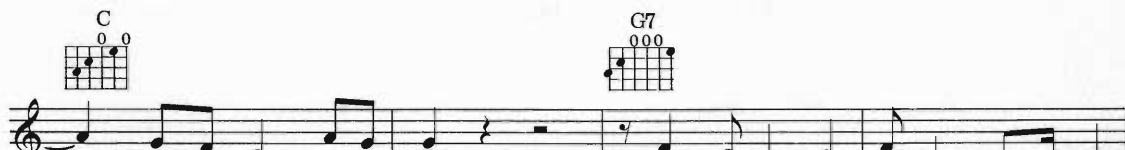
Bob - by clap-pin' hands __ we final - ly sang up ev - 'ry song __ that driv - er
 sin - gle yes - ter - day, __ hold - in' Bob - by's bod - y next to

C7 0 F



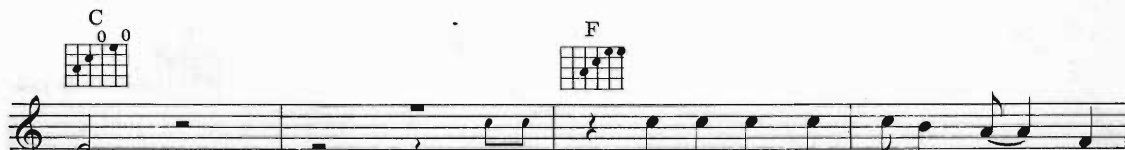
knew.
 mine. Free-dom's just a - noth - er word __ for __
 Free-dom's just a - noth - er word __ for __

C G7



__ noth-in' left to lose, __ Noth - in' ain't worth noth-in' __ but it's
 __ noth-in' left to lose, __ Noth - in' left is all she left for

C F



free.
 me. Ah, but } Feel-in' good was eas-y Lord, - when

Bob-by sang the blues. —

Feel-in' good was
Bud - dy that was

good e - nough for me.
good e - nough for me.

Good e-nough for

me and Bob-by Mc - Gee.

1 2

2. From the

La la la la la — la la — la la la la la —

La la la la la, — Bob - by Mc - Gee. —

La la la la la — la la — la la la la la —

La la la la Me — and Bob-by Mc - Gee.

Repeat to fade

Message In A Bottle

Words & Music by Sting

Fast

1. Just a cast - a - way, — an is-land lost at sea —
 2. A year — has passed since I wrote my note —
 % Walked out this morn - ing, — I don't be - lieve what I

— o, — a - nuzz - er lone - ly day, — no - one here but me —
 but I should have known this right from the start, —
 saw, a hun - dred bil - lion bot - tles — washed up on — the shore.

— o, — More lone - li - ness — than an - y man could bear.
 Only hope can keep me — to - geth - er —
 Seems like I'm not alone in being a - lone —

Res - cue me — be - fore I fall — in - to des - pair.
 Love — can mend your life but love — can break your heart.
 A hundred bil - lion cast - a - ways — look - ing for — a home.

— o. — I'll send an S — O — S — to the world, — I'll send an S —
 — O — S — to the world — I hope that some - one gets my, I hope that some -

- one gets my, I hope that some-one gets my mes-sage in a bot-

- tle, yeah, mes-sage in a bot-

- tle, yeah.

D.S. al Coda

mes-sage in a bot - tle, -

mes-sage in a bot - tle, - oh yeah.

Repeat to fade

I'm send-ing out an S O S, I'm

67 Margate

Words & Music by Chas Hodges & Dave Peacock

Fairly bright

Well, I'll be work - ing hard to reach me tar - get,
- long the pro - men - ade we spend some mon - ey,

to earn a few bob for a day trip down to Mar - gate.
then we find a spot on the beach that's sim - ply sun - ny.

I'm gon - na blow the lot to - mor - row on all me fam - i -
The kids - 'll all en - joy them - selves dig - gin' up the

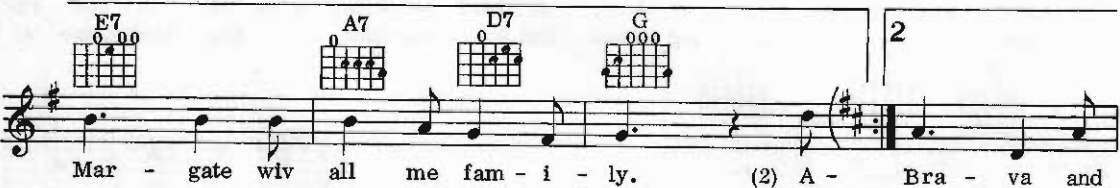
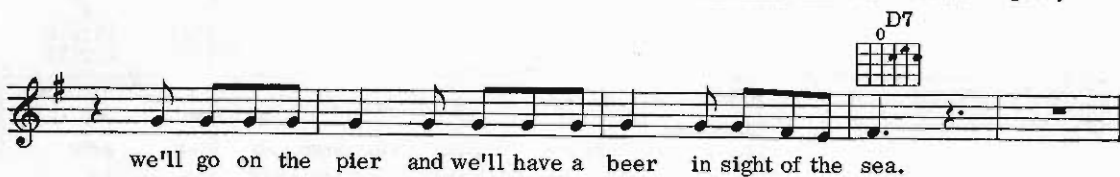
-ly, we catch the coach at eight, so don't be late, we're off to see the
sand col - lect - ing stones and win - kle shells to take back home to

sea. (Hur - ry up, will you Gran - dad?) Come on, we're go-in'
Nan. (Be - have your - self Gran - dad) or you won't be go-in'

CHOS. G
Down _____ to Mar - gate don't for - get your buckets and

spades and cock - les an' all. Down _____ to

D
A7
C#/D
D
B7
E7
A7
D
A7
D
G
D7



Mamma Mia

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by guitar chords indicated by letter names (D, D+, A, G) and fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The lyrics are written below the staff, with some lines indented to show the flow of the song. The score includes a repeat sign at the beginning and a double bar line at the end.

I've been cheat-ed by you — since I don't know when, —
 I've been ang-ry and sad — a-bout things that you do, —

So I made up my mind — it must come to an end...
 I can't count all the times — that I've told you we're through.

Look at me now, — will I ev-er learn,
 And when you go, — when you slam the door,

I don't know how, — But I sud-den-ly lose — con-trol, —
 I think you know, — that you won't be a-way — too long, —

there's a fi-re with-in — my soul. — Just a
 you know — that I'm not — that strong. — Just a

look and I can hear a bell ring, — One more look and I for-get ev-'ry-thing.
 look and I can hear a bell ring, — One more look and I for-get ev-'ry-thing.

Oh — Mam-mami-a, here I go a-gain, — my, my, how-

— can I re-sist you. Mam-mami-a, does it show a-gain, — my, my, just -

— how much I've missed you. Yes I've been bro - ken heart-ed, blue — since the day

— we part - ed. Why, why did — I ev-er let you go, — Mam-ma mi-a,

Now I real-ly know — my, my, I — could nev-er let you go. —

Mam-mami-a ev-en if I say — bye, bye, leave — me now or nev-er, —
 Mam-mami-a it's a game we play, — bye, bye does — not mean for-ev-er,

Mam-mami-a now I real-ly know, — my, my, I — could nev-er let you go. —

Repeat to fade

Mammas Don't Let Your Babies Grow Up To Be Cowboys

Words & Music by Ed Bruce & Patsy Bruce

Moderate Slow Waltz

F

Cow-boys— ain't eas - y to love and they're hard - er to

Bb

Cow-boys — like smok - y old pool rooms and clear moun - tain

C7

hold, _____ They'd rath - er
morn-ings, _____ Lit - tle warm

F

give you a song than dia - monds or gold.
pup - pies and child - ren and girls of the night.

Bb

Lone star belt buck - les — and old fad - ed
Them that don't know him — won't like him and

Bb

Le - vis and each night be - gins — a new day. — If you
them that do some - times won't know how — to take him, He ain't

C7

don't un - der - stand him and he don't die — young, he'll prob - ly
wrong, he's just dif - f'rent but his pride won't — let him do things to make

just ride — a — way.
you think — he's right.

F

C7

CHOS. F

Mam-mas, — don't let your ba - bies grow up to be cow - boys,

Bb

Don't let them — pick gui - tars — and

C7

drive them old — trucks. Let them — be doc - tors and law - yers and

F

such. Mam-mas, — don't let your ba - bies grow

Bb

up to be cow - boys, 'Cause they'll

C7

nev-er — stay home and they're al - ways a - lone — e-ven — with

F

some - one they love. —

After repeat
D. S. and fade

Mean To Me

Words & Music by Roy Turk & Fred E. Ahlert

Gmaj7 G7 G7/C C D7 Em G7

You treat me cold - ly, each day in the

C Dm E7 Am

year, You al - ways scold me,

F7 E7 A7 Am7/D D7+

when - ev - er some - bod - y is near, dear.

G Em Am D7 G/B Em

It must be great fun to be mean to me,

C Eb7 G Em Am7 D7

You should - n't, for can't you see, What you mean to

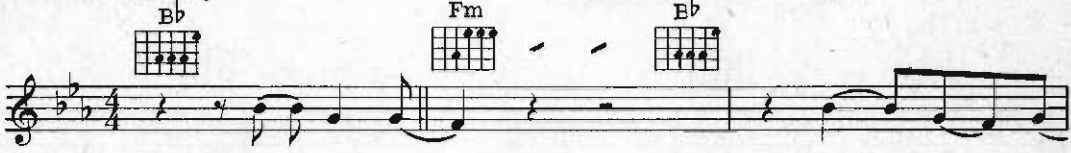
1 G C7 G D7 D7+ 2 G C7 G

me? You're me?

My Sweet Lord

Words & Music by George Harrison

Moderately


 Bb Fm Eb
 My_ sweet Lord, — mm — my — Lord,


 Fm Bb Fm Bb
 mm my Lord, — I real-ly want to


 Eb Cm Eb Cm
 see you. Real-ly want to be with you. —
 know you. Real-ly want to go with you. —


 Eb E° C7
 Real-ly want to see you, Lord, — but it takes — so — long, — my — Lord,
 Real-ly want to show you, Lord, — that it won't — take — long, — my — Lord,


 Fm Bb Fm Bb
 My ——— sweet Lord, —
 My ——— sweet Lord, —

mm — my — Lord, — mm — my — Lord,
mm — my — Lord, — my — sweet — Lord,

I real - ly want to
I real - ly want to see you.

Real - ly want to see you. Real - ly want to

see — you Lord, — Real - ly want to see you Lord, — but it takes

— so long — my Lord, — my — sweet Lord,

mm — my — Lord, —

my, my, — my Lord, — my — sweet Lord, —

D.S. al Fade

Memories Of You

Words by Andy Razaf
Music by Eubie Blake

Moderately

Wak - ing skies at sun - rise, Ev - 'ry sun - set
Here and there, ev - 'ry - where, Scenes that we once

too, Seems to be bring - ing me, Mem - o - ries of
knew, And they all just re - call, Mem - o - ries of

you. you. How I wish I could for - get those

hap - py yes - ter - years. They have left a ros - a - ry of

tears. Your face beams,

in my dreams, Spite of all I do, D.S. al Coda Ev - 'ry - thing

seems to bring, Mem - o - ries of you. you. —

To Coda *CODA*

Chord diagrams are provided for each line of music.

Nobody's Sweetheart

Words & Music by Gus Kahn, Ernie Erdman, Billy Meyers & Elmer Schoebel

You're no - bod - y's sweet - heart now, They
 walk down the av - en - ue, I

don't ba - by you some - how. Fan - cy hose -
 just can't be - lieve that it's you.

sil - ken gown, You'd be out of place in your

own home town. When you Paint - ed lips, Paint - ed eyes,

Wear - ing a bird of Par - a - dise. It all seems
 To Coda

wrong some - how, That you're no - bod - y's sweet - heart

now. You're now.

CODA

Ode To Billy Joe

Words & Music by Bobbie Gentry

With a beat

A7

Em7

It was the third of June, — an-oth-er sleep-y, dust-y, del - ta day. —

A7

I was out — chop-pin' cot-ton and my

Em7

A7

broth-er was bal - in' hay; — And at

D7

din-ner time we stopped and walked back to the house — to eat. —

A7

Em7

And Ma-ma hol-lered at the back door, "Y'all re-mem-ber to wipe your feet".

A7

D7

Then she said, "I got some news this morn-

- in' from Choc-taw Ridge. — To - day —

Bil - ly Joe Mc - Al lis - ter jumped off the Tal - la - hat-chee bridge."

1. 2. 3. 4. A7

5. A7

2. Papa said to Mama, as he passed around the black-eyed peas,
 "Well, Billy Joe never had a lick o' sense, pass the biscuits please,
 There's five more acres in the lower forty I've got to plow."
 And Mama said it was a shame about Billy Joe anyhow.
 Seems like nothin' ever comes to no good up on Choctaw Ridge,
 And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.
3. Brother said he recollected when he and Tom and Billy Joe,
 Put a frog down my back at the Carroll County picture show,
 And wasn't I talkin' to him after church last Sunday night,
 I'll have another piece of apple pie, you know, it don't seem right.
 I saw him at the sawmill yesterday on Choctaw Ridge,
 And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.
4. Mama said to me, "Child, what's happened to your appetite?
 I been cookin' all mornin' and you haven't touched a single bite,
 That nice young preacher Brother Taylor dropped by today,
 Said he'd be pleased to have dinner on Sunday, Oh, by the way,
 He said he saw a girl that looked a lot like you up on Choctaw Ridge,
 And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge."
5. A year has come and gone since we heard the news 'bout Billy Joe,
 Brother married Becky Thompson, they bought a store in Tupelo,
 There was a virus goin' 'round, Papa caught it and died last spring,
 And now Mama doesn't seem to want to do much of anything.
 And me I spend a lot of time pickin' flowers up on Choctaw Ridge,
 And drop them into the muddy water off the Tallahatchee Bridge.

Save Your Love

Words & Music by John and Sue Edward

F#

1. Save your love my dar-ling save your love, for
 2. Dar-ling I will love you end-less - ly,

G#m **C#**

sum-mer nights with moon and stars a - bove;
 ev - en though you're far a - way from me; I

G#m **C#** **G#m** **C#7**

se - ren-ade I long to sing you, the red-dest rose I al - ways bring you,
 can't for-get the words I told you, how it felt to love and hold you,

G#m **C#7** **F#** **G#m** **C#7**

Save your love for Rom - a and for me;
 Love like ours will last e - ter - nal - ly;

F#

Sal - val'a-mo - re ca-ra sal - val'a - mor; Le

G#m **C#7**

not - te d'es-ta - te la lu - na l'es-tel - le la ssu, A

G#m **C#** **G#m** **C#7**

se - re-nade I long to sing you, the red - dest rose I al - ways bring you,

G#m C#7 F# D D7

Sal - va l'am-or-e per Rom - a e per me; _____

G

La la la la la la la la la, La la la la la la la la

Am D7 Am D7

la. I can't wait to hold and kiss you,

Am D7 Am D7

don't you know how much I miss you, darl - ing sing for me our lov - er's

G Eb Eb7 Ab

song. Save your - love my dar-ling, save your love, For

Bbm Eb7 A

sum - mer nights with moon and stars a - bove.

Bbm Eb7 Bbm Eb7

se - re-nade I long to sing you, the red - dest rose I al - ways bring you,

Bbm Eb7 Ab Db Ab

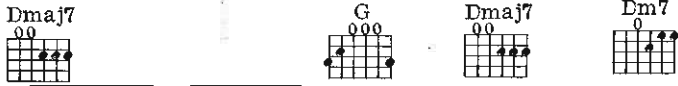
Save your love for Rom-a and for me. _____

Superwoman

(Where Were You When I Needed You)

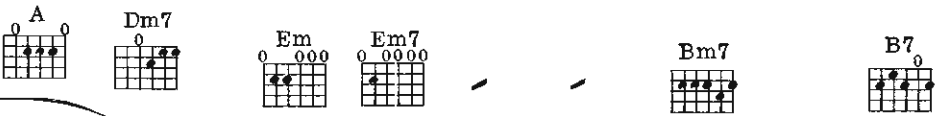
Words & Music by Stevie Wonder

Moderately



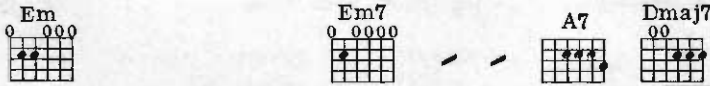


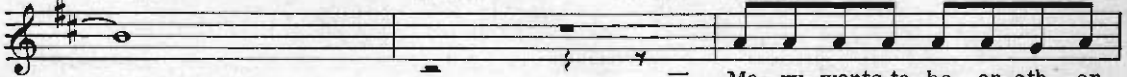
1. Ma-ry wants to be a Su-per-Wom-an, — but is that real-ly in her head?
 2. Ma-ry wants to be a Su-per-Wom-an, — and try to boss the bull around,





But I just want to live each day to love her for what — she is. —
 But does she real-ly think — she'll get by with — a dream?





Ma-ry wants to be an-oth-er
 My wom-an wants to be a Su-per-





mov-ie star, — But is that real-ly in her mind? — And
 -Wom-an, — And I just had to say good-bye, — Be-





all the things she wants to be, she needs — to leave — be-hind. —
 -cause I can't — spend all — my hours — start-ing to cry. —

Em7/A 0 0000 Dmaj7 00 Gmaj7 000 Em7/A 0 0000

But, ve-ry well, — 1.2. I be-lieve — I know you ve-ry well, —
3. du du dum — du du dum ve-ry well, —

Dmaj7 00 Gmaj7 000 Em7/A 0 0000 F

— Wish that you — knew me too — ve-ry well, — And I think —
— Wish you knew — me too — ve-ry well, — And I wish —

Bbmaj7 Am7 0 0 0 Bbmaj7 Cmaj7 000 Dmaj7 00

— I can deal with ev-'ry-thing — go-ing thru' — your head. — 1. Ve-ry well, —
— I could think of ev-'ry-thing — go-ing thru' — your head. — 2. Ve-ry well, —

Gmaj7 000 Em7/A 0 0000 Dmaj7 00

— and I think — I can face — ve-ry well, — Wish that you —
— think that I — know you too — ve-ry well, — Wish you knew

Gmaj7 000 Em7 0 0000 Fmaj7 0 Bbmaj7 Am7 0 0 0

— knew me too — ve-ry well, — And I think — I can cope with ev-'ry-thing —
me like I know you ve-ry well, — But I think — I can deal with ev-'ry-thing —

Bbmaj7 Cmaj7 000 1 Dmaj7 00 2 Dmaj7 00 Em7/A 0 0000 D.S. al fade

— go-ing thru' — your head. — 3. Ve-ry well, —
— go-ing thru' — your head. —

Starmaker

Words & Music by Carole Bayer Sager & Bruce Roberts




Here as I watch the ships go by I'm
 Now when I see the things I want I can
 Here as I watch the time go by how I'd




root - ed to my shore. I keep ask - ing my - self why -
 take the things I see, But I keep ask - ing my - self why -
 like to sail a - way, leav - ing all my past be - hind -





and if there's more on the oth - er side.
 and if there ain't just a lit - tle bit more to me.
 but I know I'd on - ly last for a couple of days.





Here as I see the friends I thought
 Here when there's time to count the cost
 For here stands ev - 'ry - thing I thought





I made, a lit - tle bit crazed and know - ing now -
 I keep mea - sur - ing what I lost and won -
 I made, it's the on - ly life I've known and I can't ev - en






we've out - grown one an - oth - er.
 - d'ring if you knew, } Star
 call it my own, I got no home, - I be - long to you, my }

Fmaj7 Bb/F C7

mak - er, dream

F C/E Dm Dm7/C G7sus4

break - er, Soul tak - er,

G7 C C/Bb F/A C/G

3° segue to (3)

we're hap-py now.

2 Gm7/C F Fmaj7

it would all wind up with you. Star

Bb/F C7

mak - er dream

F C/E Dm Dm7/C G7sus4

break - er, soul tak - er,

G7 C C/Bb F/A

we're hap-py now.

C/G 3. C Bb/C

(continued)

we're - so hap-py now.

D.S. al fade

78 Stay

Words & Music by Maurice Williams

Medium Rock tempo

Stay ————— just a lit-tle bit long - er, —————

Please, please, please, please — tell — me you're goin' to.

Now_ your dad-dy don't mind, and your mum-my don't mind

if we have a - noth-er dance. Yea! — Just the one more

one — more — time Oh — won't you stay —————

— just a - noth - er bit long - er ? ————— Please — let me

hear _____ you say — you will. _____

Won't you place your sweet lips to mine? _____

Won't you say you love — me — all of the time?

Stay Oh! Oh! Yea — just a lit - tle bit

long - er. Please, please, please, please — tell — me — you're

goin' to. _____ Come on, come on, come on and

stay. Come on, come on, come on and stay. _____

Theme From 'E.T.'

(The Extra-Terrestrial)

Music by John Williams

The musical score is written in treble clef, 2/4 time. It consists of six staves of music. The first two staves are marked *mp stacc.* and *sim.* respectively. The third staff has a 3/2 time signature change. The score includes various guitar chords: C, G7, F/G, D/C, Bm, F/C, A^b/C, A^b/D, Cmaj7, C, D/C, Bm, F/C, A^b, C, F^o, G, B, and F^o. The final staff is marked *mp* and *mf*.

Handwritten musical score for guitar, featuring ten staves of music. The notation includes treble clef, key signature of one flat (B-flat), and various guitar-specific symbols such as chords, fret numbers, and dynamics.

Staff 1: Chords: G (000), B, E^b+, E^b, F[#]m, F. Dynamics: *mf*, *mf*, *mf*.

Staff 2: Chords: B^b, A^b, G. Dynamics: *f*.

Staff 3: Chords: A7/G, D/F[#], C/G.

Staff 4: Chords: E^b, E^b7(b5), D, G.

Staff 5: Chords: A^b, Bm.

Staff 6: Chords: E^b, B, E^b.

Staff 7: Chords: B, E^b, A^b, Bm, B^b.

Staff 8: Chords: E^b, F^o, C, F/C, C.

D/C Bm F/C A^b/C

Cmaj7 C F/G C

ff

D/C Bm F/C A^b/C

G7 (tacet - - - - -) *sim.*

G7 (tacet - - - - -) C (no 3rd) *ff*

C (no 3rd) (tacet - - - - -) C (no 3rd)

C (no 3rd) (tacet - - - - -) D7/C

ff rall. *p*

C

mf

Something's Gotten Hold Of My Heart

Words & Music by Roger Cook & Roger Greenaway

1. Some-thing's got - ten hold of my heart, _____ keep-ing my soul -
 2. Some-thing's got - ten hold of my hand, _____ drag-ging my soul -

_____ and my sens-es a - part. _____ Some-thing's got-ten in-to my life -
 _____ to a beau-ti - ful land. _____ Yeh _____ Some-thing's has in-vad-ed my night.

_____ cut-ting its way _____ through my dreams like a knife, _____ Turn-ing me up -
 _____ paint-ing my sleep - with a co - lour so bright, _____ Chang-ing the grey.

_____ turn-ing me down, _____ Mak-ing me smile _____ and mak-ing me
 _____ changing the blue, _____ Scar-let for me _____ and scar-let for

1. _____ frown. _____ In a world that was small _____ I once lived in a time..

_____ that was peace and no trou-bles at all. _____ But then you came my





way _____ and a feel - ing un - known _____ shook my heart, made me







want you to stay, _____ All of my nights _____ and all of my days. _





_____ Yeh I got-ta tell you now you. _____



_____ 3 _____ 3 _____







I've got to know if this is the real _____ thing. _____

A9



I've got to know what's making my heart _____ sing Wo - hoo - o -

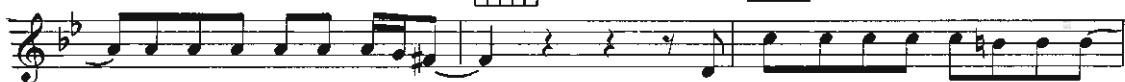
D



D9



D7



— ye - e - e - e - e — h.

You smile and I am lost for a life-

D9



— time. Each min - ute spent with you is the right_

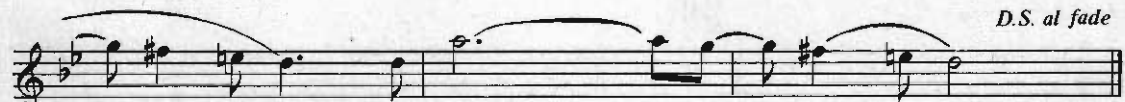
D7



— time. Ev-'ry hour — yeh — ev -'ry day — yeh, — You



touch me and my mind goes a - stray, — And ba — by—



and ba

by,

D.S. al fade

Thoroughly Modern Millie

Words by Sammy Cahn
Music by James Van Heusen

Moderately

1. Ev - 'ry - thing to - day is thor - ough - ly
2. Ev - 'ry - thing to - day is thor - ough - ly

mod - ern, — (Check your per - son - al - i - ty) Ev - 'ry - thing to -
mod - ern, — (Bands are get - ting jaz - zi - er) Ev - 'ry - thing to -

-day makes yes - ter - day slow. (Bet - ter face re - al - i - ty)
-day is start - ing to go. (Cars are get - ting snaz - zi - er)

It's not in - san - i - ty says Van - i - ty
Men say, it's crim - i - nal, what wom - en - 'll

Fair; In fact, it's sty - lish to
do; What they're for - get - ting is

raise your skirts and bob your hair! —
this is nine - teen twen - ty - two! —

Am7(b5) D7 G

In a rum - ble seat, the world is so
Have you seen the way they kiss in the

A9 A7 D7 Am7

cos - y, (If the boy is kiss - a - ble) and that Tan - go
mov - ies, (Is - n't it de - lec - ta - ble) paint - ing lips and

F° D9 B7 E7

dance they would - n't al - low. (Now is quite per - mis - si - ble)
pen - cil lin - ing your brow? (Now is quite re - spect - a - ble)

C Cm6 G

Good - bye, Good - good - y girl, I'm chang - ing and

Bb° Am7 D7 Am7 D7 Am7 D7

how, So beat the drums! 'Cause here comes Thor - ough - ly

Am7 D9 1 G Bb°

Mod - ern Mil - lie Now!

Am7 Abmaj7 2 G Eb7 D7 G

Now!

True Love Ways

Words & Music by Buddy Holly & Norman Petty

Slowly

Just you know why, why you and

I will by and by

know true love ways. Some-times we'll

sigh, some-times we'll cry,

And we'll know why, just you and I know true love

B $\flat$ E $\flat$ B $\flat$ E $\flat$ m

ways. Through - out the days,

A $\flat$ 7 B $\flat$

our true love ways will bring us

D $\flat$ F C7 F9 A $^{\circ}$

joys to share with those who real - ly care. ³ ³ ³ ³

F7 B $\flat$ Dm E $\flat$ F7

Some - times we'll sigh, some - times we'll

B $\flat$ Dm E $\flat$ F7 B $\flat$ Gm

cry, And we'll know why, just you and

1 Cm F7 B $\flat$ E $\flat$ F7 (tacet - - - - -) ³

I know true - loves - ways. Just you know -

2 E $\flat$ 6 F7 B $\flat$ E $\flat$ B $\flat$

I know true love ways. _____

Three Times A Lady

Words & Music by Lionel Richie

Moderately

Thanks for the times that you've giv - en me, -
shared my dreams, my joys, my pains. -

the mem-'ries are all in my mind. -
You've made my life worth liv - ing for. -

And now that we've come to the end of our
And if I had to live my life o - ver a -

rain - bow, there's some-thing I must say out -
-gain dear, I'd spend each and ev-ry mo - ment with -

loud. You're once, twice,
you. }
Gb Db/F Bbm7

three times a la - dy. And I love you. -

Yes, you're once, - twice, -

Chord diagrams: Ab, Ab/Gb, Fm, C7+/E, Ab, Ab/Gb, Fm, C7+/E, Ab, Ab/Gb, Fm, C7+/E, Ab, Ab/Gb, Eb/G, Fm, Gb, Db/F, Bbm7, Eb, Eb/Db, Ab, Eb/G.






three times — a la — dy, and I love — you. —






To Coda ⊕

I love — you. —











1. You've






2. You're

⊕ CODA

You're






three times — a la — dy — I






love you, — I love —




you. —

Theme From 'Gandhi' (For All Mankind)

Composed by Ravi Shankar & George Fenton
Produced by George Fenton

Moderately

Chord diagrams shown: B, C#m0, E, C#m, B, C#m0, E, C#m, F#m, F#, E.

Dynamic markings: *mp*, *mf*, *f*.

C#m

B A E/G#

B E B/D# 1. 2 C#m To next strain 3. 4. etc. Repeat ad lib and fade C# mf

D#m/C# B7/C#

B7/C# G#/C# C#m F#m/C# mf

A C#m(susD#) F#msus F#

C#m D.S.

Till Then

Words & Music by Guy Wood, Eddie Seiler & Sol Marcus

Slowly

The musical score is written on a single treble clef staff in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Slowly'. The melody is accompanied by guitar chords indicated by letter names and diagrams. The lyrics are written below the staff, with some words hyphenated across lines. The score consists of six lines of music.

Chords and lyrics for each line:

- Line 1: Fmaj7, F6, Gm7, C9, C7+. Lyrics: Till then my darl - ing please wait for me, Till
- Line 2: Fmaj7, F6, Gm6, A7+, E°, Bb6, B°. Lyrics: then no mat - ter when it will be, one day we'll be to -
- Line 3: F6, D7(b9), Gm, Bbm, C9, E°. Lyrics: - geth - er a - gain, please wait till then. Our
- Line 4: Fmaj7, F6, Gm7, C9, C7+, Fmaj7, F6. Lyrics: dreams will live tho' we are a - part, our love I know will
- Line 5: Gm6, A7+, E°, Bb6, F°, F6, D7(b9). Lyrics: keep in our hearts, Till then please think of me lov - ing - ly, and

Gm C9 F E7 Am

wait for me. Al - though there are o - ceans

E7 Am Bm7 E7

we must cross, and moun-tains that we must climb, I

Am E7 Am7

know ev - 'ry gain must have a loss, so pray that our loss is

Gm7 C9 E° Fmaj7 F6 Gm7 C9 C7+

noth-ing but time, Till then let's dream of what there will be, Till

Fmaj7 F6 Gm6 A7+ E°

then we'll call on each mem - o - ry, Till

Bb6 B° Fmaj7 Cm6 A° 1 Gm7 C9

then when I will hold you a - gain, please wait till

F Db7 C7 2 Gm7 C7 F

then. Till wait till then.

Theme From 'New York, New York'

Words by Fred Ebb
Music by John Kander

Moderately, with rhythm

Start spread-in' the news, I'm leav - ing to -

- day, I wan - na be a part of it,

New York, New York. These vag - a - bond

shoes are long - ing to stray,

And step a - round the heart of it, New York, New
(no lyric on D.S. - - - -)

York. I wan - na wake up in the
To Coda ♪

ci - ty that does - n't sleep, to find I'm

Chord diagrams: F, Gm7, C7, F6, Gm6, Fmaj7, Bbm6, Bbmaj7

Am7 D7 Gm7 Gm6 Gm7

king of the hill, _____ top of the heap.

C7 F

My lit - tle town blues are melt - ing a -

Gm7 C7 Gm7 C7 Gm7 C7 F

- way, I'll make a brand new start — of it

F6 Cm7 F7

in old New York. If I can

Bb Bbm6 F/C D7+

make it there, — I'd make it an - y - where, —

D7 C7/E D7/F# Gm7 Am7 Bbmaj7 C11

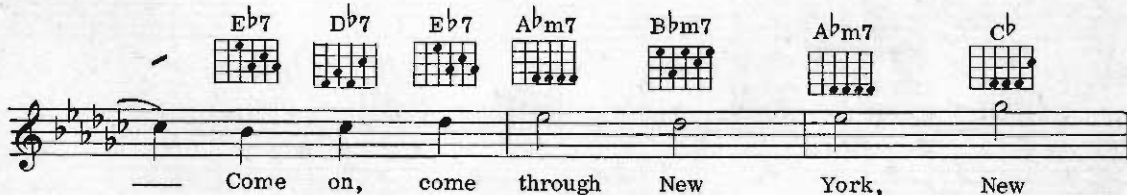
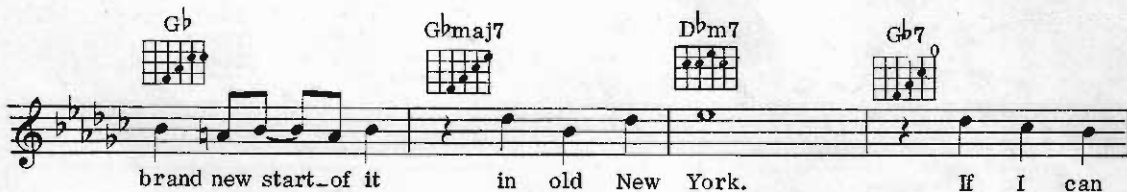
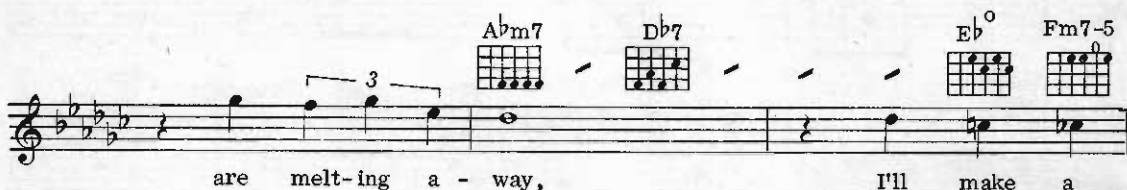
— It's up to you, New York, New

F Gm7 C7 Gm7 C7 Gm7 C7

York.

D.S. al Coda

⊕ CODA Am7



Theme From 'The Incredible Hulk'

Words & Music by Joe Harnell

Slowly

mf

Dm Dm/C# Dm/C Bb maj7

Am7(b5) D7 D7(#9) D7(b9) Gm Gm6 Gm(maj7) Gm

Gm/F C7/E F F/E Bb/D

1 Eb Eb/D Ab/C A7(#9) Dm

2 Em7(b5) A7 Am7(b5) D7(b9) D7(#9) D7(b9)

Gm Gm/F C7/E F F/E Bb/D

Eb Eb/D Ab/C A7(#9) Dm

Tears On My Pillow

Words & Music by Ernie Smith

I can't take it, -mem-ber I'm so lone - ly, all the good times Gee I need you so. that we had be-fore.

I can't take it, I re - mem-ber for I won-der — why you and now my heart, my ve-ry

had to go. — soul cries out for more. — But ba - by And ba - by

ev-'ry night I wake up cry - ing. Tears on my all your love for me is dy - ing.

pil-low and pain in my heart and you on my mind. I re-

mind. Yeh tears on my pil-low and pain in my heart and you on my

Repeat to fade

There Is Nothin' Like A Dame

Words by Oscar Hammerstein II

Music by Richard Rodgers

Allegro



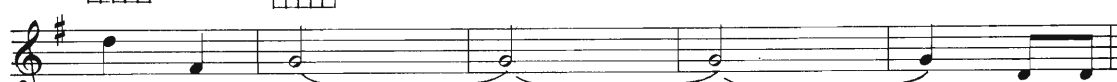
We got sun - light on the sand, We got moon-light on the sea, We got



man- goes and ba - na - nas you can pick right off a tree, We got vol - ley ball and



ping pong and a lot of dan - dy games! What ain't we got? We



ain't got dames! _____ We get



pack - ag - es from home, We get mov - ies, we get shows, We get
lone - ly and we long for the fair and gen - tle sex, We would



speech - es from our skip - per and ad - vice from Tok - yo Rose, We get
like to feel the feel - ing of some arms a - round our necks. We feel

G

let - ters doused with per - fume, we get diz - zy from the smell!
hun - gry as the wolf felt when he met Red Rid - ing Hood.

Am7 A7(b5) D7 G

What don't we get? You know darn well!
What don't we feel? We don't feel good!

B7 E+ A7(b5) D9(6)

Recit. (ad lib.)

We got nothin' to put on a clean white suit for. We got nothin' to look masculine and cute for!
Lots of things in life are beautiful, but bro-ther, There is one particular thing that
is nothin' whatsoever in any way,
shape or form like any- oth-er.

D7 Gmaj7 G6 Am7 D7

There is noth-in' like a dame, Noth-in' in the

G(A) G Am7 D7 B7 E7+(b9) E7(b9)

world, There is noth-in' you can name that is

Am7 D7 1 G

an - y - thin' like a dame! We feel

2 G D7

dame! There are no books like a dame,

Am7 D7 G6 Gmaj9 G6

And noth- in' looks like a dame.

D7 Am9 D7

There are no drinks like a dame,

G6 Gmaj7 G6

And noth - in' thinks like a dame,

D7 Am7 D7 G6

acts like a dame, Or at - tracts like a

Gmaj9 G6 Am7

dame. There ain't a thing that's wrong with

A7

an - y man here, That can't be cured by put - tin' him

Am7 Bm Am7 Bm Am7 Bm Am7 D7

near a girl - y, wo - man - ly, Fe - male fem - i - nine

G

dame!

90 Waterloo

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus

1. My my — at Wa - ter - loo Na - po - le - on did sur -
I tried — to hold you back — but you were strong -

- ren - der, Oh yeah, — and I — have met my des - ti - ny in quite -
- er, Oh yeah, — and now — it seems my on - ly chance is giv -

— a sim - i - lar way. — The his - to - ry book — on the shelf — is al -
- in' up the fight, — and how — could I ev - er re - fuse. — I feel.

- ways re - peat - ing it - self. — Wa - ter - loo I —
- like I win — when I lose. —

— was de - feat - ed, you won — the war. — Wa -

- ter - loo, pro - mise to love — you for - ev - er - more. — Wa -

- ter-loo, Could - n't es-cape— if I want - ed to. Wa-

- ter-loo, Know - ing my fate — is to be — with you. Wa-

— Wa, Wa, Wa, Wa - ter-loo, Fin - al-ly fac - ing my Wa - ter-loo.

2nd time
D.%, al Coda 1.
2. My my—

♢ CODA 1. D

- ter-loo, And how — could I ev - en re-fuse

I feel — like I win — when I lose. — Wa-

♢ CODA 2. D

- ter-loo, Wa, Wa Wa, — Wa, Wa - ter-loo, know - ing my fate — is to be —

— with you. Wa, — Wa, Wa, Wa, Wa - ter-loo, Fin - al-ly fac - ing my Wa-

Repeat to fade

When Sunny Gets Blue

Words by Jack Segal
Music by Marvin Fisher

Slowly, but rhythmically

When Sun - ny gets blue, her eyes get grey and cloud - y,

Then the rain be-gins to fall. Pit - ter pat-ter, pit-ter pat-ter,

Love is gone, so what can mat-ter? No sweet lov - er man comes to

call. When Sun - ny gets blue, she breathes a sigh of sad-ness,

Like the wind that stirs the trees. Wind that sets the leaves to swayin',

Like some vi - o - lins are play-in', Weird and haunt-ing mel - o -

-dies. Peo - ple used to love to hear her laugh, -see her smile, -

That's how she got her name. Since that sad af - fair, she's

lost her smile, - changed her style, - Some - how she's not the

same. But mem-'ries will fade, and pret - ty dreams will rise up,

where her oth - er dreams fell through, Hur-ry, new love, hur-ry here, to

kiss a - way each lone - ly tear, And hold her near when Sun - ny gets

blue. When hold her near when Sun - ny gets blue.

We'll Keep A Welcome

Words by Lyn Joshua & James Harper

Music by Mai Jones

Moderately

The musical score is written for guitar in E-flat major (three flats) and common time (C). It consists of eight staves of music. Above each staff are guitar chords, some with fingerings indicated by numbers 0-3. The lyrics are written below the staff lines. The tempo is marked 'Moderately'. The score includes a key signature change from E-flat major to D minor (two flats) for the final line.

We'll keep a wel-come in the hill - side, — We'll keep a wel-come in the
 glen, — This land you knew will still be sing - ing, — When you come
 home, sweet home a - gain. — There'll be a friend - ly light to
 guide you, — For your re - turn we'll al - ways pray; — We'll kiss a -
 - way each hour of long - ing, When you come home a - gain some -
 - day. — We'll keep a come home a - gain some - day, — We'll kiss a -
 - way each hour of long - ing, When you come home a - gain some day.

93 Too Young

Words by Sylvia Dee
Music by Sid Lippman

Moderately

They try to tell us we're too young, Too young to real-ly be in love. They say that love's a word, a word we've on-ly heard but can't be-gin to know the mean-ing of. And yet, we're not too young to know this love will last tho' years may go. And then, some-day they may re-call, we were not too young at all. They all.

Chord diagrams for guitar are provided above the staff lines. The key signature is B-flat major (two flats).

Chord diagrams shown above the staff:

- Bb (first line)
- Dm (first line)
- Gm (first line)
- Cm7 (first line)
- F7 (first line)
- Bb (second line)
- Dm (second line)
- Eb (second line)
- G+ (second line)
- G7 (second line)
- Cm (second line)
- F7 (third line)
- Cm7 (third line)
- F7 (third line)
- Cm7 (third line)
- F7 (third line)
- F+ (third line)
- Bb (fourth line)
- Cm7 (fourth line)
- F7 (fourth line)
- Bb (fourth line)
- Dm (fourth line)
- Gm (fourth line)
- Cm7 (fifth line)
- F7 (fifth line)
- Bb (fifth line)
- Bb7 (fifth line)
- Bb+ (fifth line)
- Eb (fifth line)
- G+ (fifth line)
- G7 (fifth line)
- Cm (sixth line)
- Ebm (sixth line)
- Dm7 (sixth line)
- G7 (sixth line)
- Cm7 (sixth line)
- F7 (seventh line)
- Bb (seventh line)
- Cm7 (seventh line)
- Bb (seventh line)

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When My Sugar Walks Down The Street

Words & Music by Gene Austin, Jimmy McHugh & Irving Mills

Moderately

When my su - gar walks down the street,

All the lit - tle bird - ies go tweet, tweet, tweet. And in the ev - 'ning when the

sun goes down, — It's nev - er dark if she's a - round. —

She's so af - fec - tion - ate and I'll say this, That when she kiss - es me I

sure stay kissed. When my su - gar walks down the street the lit - tle

bird - ies go tweet, tweet, tweet. tweet. —

Chord diagrams for guitar are provided above the staff lines. The key signature is one sharp (F#).

Way Down Yonder In New Orleans

Words & Music by Henry Creamer & Turner Layton

Moderate bounce

Way down yon - der in New Or - leans, — In the land — of
Cre-ole ba - bies with flash-ing eyes, — Soft - ly whisper with

1 dream-y scenes, — There's a gar - den of E - den, That's what I mean,
ten - der sighs. —

2 "Stop!" oh! won't you give your la - dy fair — a lit-tle
smile". Stop! You bet your life you'll linger there — a lit-tle

while. There is heav - en right here on earth, — With those beau - ti-ful

queens, 'Way down yon - der in New Or - leans.

To Coda $\oplus$ *CODA* $\oplus$ — leans.

al Coda $\oplus$

You Can't Hurry Love

Words & Music by Eddie Holland, Lamont Dozier & Brian Holland

Slow Rock

E^b A^b6 E^b

I need love, love — ooh, ease my mind, and I need to

Gm $Cm7$ Fm B^b7sus B^b9 B^b7 E^bsus E^b E^b6

find time, — some-one to call mine; My ma-ma said, — You can't hur-ry love, — no, you'll

A^b E^b Gm Cm Fm B^b7

just have to wait, — She said, love don't come eas - y, — but it's a game of give and take. — You

E^bsus E^b E^b6 E^b A^b E^b Gm Cm

can't hur-ry love, — no, you'll just have to wait, — just trust on a good — time, no

Fm B^b9 B^b7 Gm

mat-ter how long it takes. How man-y heart-aches must I stand be-fore I

Cm

I can't bear — to live my life a- lone, — I grow im-

Cm

find the love to let me live a - gain? — Right now the

-pa-tient for a love to call my own. — But when I

on - ly thing — that keeps me hang - in' on, — when I
 feel that I, — I can't go on, — well these

feel my strength ooh, is al - most gone, } I re-mem - ber ma-ma said, You
 pre-cious words keep me hang-ing on, }

can't hur - ry love, — no, you'll just have to wait. — She said,

   *To Coda*  

love don't come eas - y, — It's a game of give and take. — How

long must I wait, — how much more must I take — be - fore

      *D.% al Coda*

lone - li - ness — will cause my heart, heart to break? No,

CODA     

it's a game of give and take. — You can't hur - ry love, — no you'll

just have to wait, — just trust on a good time, no mat-ter how long it takes, now

break! Now love, love — don't come eas - y, But I

keep on wait - ing, an - tic - i - pat - ing for that soft voice to talk to

me at night, For some ten-der arms — hold me tight. — I keep

wait - ing Ooh — till that day, — But it ain't eas-y no — you know it ain't

eas - y. — My ma - ma said, You can't hur - ry love, — no, you'll

just have to wait. — She said, Love don't come eas - y it's a game of give and take. You

You Always Hurt The One You Love

Words & Music by Doris Fisher & Allan Roberts




You al - ways hurt the one you love, The






one — you should-n't hurt at all. — You al - ways




take the sweet - est rose, And crush — it till the pet - als






fall. — You al - ways break the kind - est







heart, With a hast - y word you can't re - call. — So





if I broke your heart last night, It's be - cause — I love you







most of all. — You all. —





Yester-Me, Yester-You, Yesterday

Words by Ronald Miller

Music by Bryan Wells

Moderately

Am7 D7

1. What hap-pened to _____ the world we _____
 2. Where did it go _____ that yes - ter -

G Am7 D7

knew. When we would dream _____ and scheme _____ and while _____
 - glow. When we could feel _____ the wheel _____ of life _____

G B7 Em A7

_____ the time a - way. _____ Yes-ter - me, _____ Yes-ter - you, _____
 _____ turn our way. _____

D7 G C 1 G G# 2 G

_____ Yes-ter - day. _____ I had a dream. _____

Am D7 G B7

_____ so did you, _____ Life was warm _____ and love was true. _____
 _____ what we had, _____ I feel lost, _____ I feel sad. _____

Em A7

Two kids who fol - lowed all the rules.
With noth - ing but the mem - 'ry of —

D7 D Am Bm Bbm Am7

Yes - ter - fools and now, now it seems —
Yes - ter - love and

D7 G G#°

those yes - ter - dreams

Am D7 G B7

Were just a cruel and fool - ish game we used to play —
(had)

Em A7 D7

Yes - ter - me, — Yes - ter - you, — Yes - ter - day..

G C 1 G 2 G

When I re - call — Yes - ter - me —

A7 D7 G C G Repeat to fade

Yes - ter - you, — Yes - ter - day. — Yes - ter - me, —

You're The Cream In My Coffee

Words & Music by Lew Brown, B.G. De Sylva & Ray Henderson

Moderately

You're the cream in my cof - fee, You're the salt in my
 You're the starch in my col - lar, You're the lace in my
 stew, } You will al - ways be my ne - ces - si - ty,
 shoe, }

I'd be lost with-out you. you. Most men tell
 You give life

love tales, And each phrase dove - tails, You've heard each
 sav - or, Bring out - its fla - vor, So this is

known way, This way is my own way. } You're the sail of my
 clear dear, You're my Wor - cester-shire, dear. }

love - boat, You're the cap - tain and crew. You will al - ways be

my ne - ces - si - ty, I'd be lost with-out you. you.

You Are The Sunshine Of My Life

Words & Music by Stevie Wonder

Moderately, with feeling




Last time
Fade






1


2

























D% twice.
(2nd time fade)

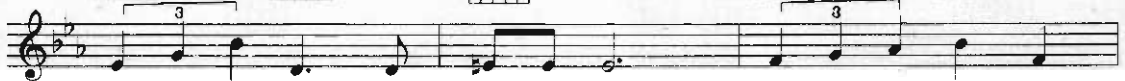
101 Hey There

Words & Music by Richard Adler & Jerry Ross

Slow and
expressively



Hey There, — you with the stars in your eyes,



Love ne - ver made a fool of you, You used to be too



wise! — Hey There, — you on that high — fly-ing



cloud, Though she won't throw a crumb to you, You



think some day she'll come to you. — Bet - ter for -







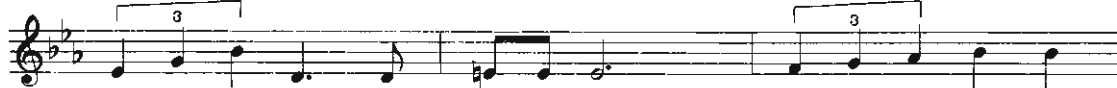



get her, _____ Her with her nose in the air,









She has you danc - ing on a string, break it and she won't










care. _____ Won't you take this ad - vice I give you like a









broth - er? _____ Or are you not see - ing things too










clear, Are you too much in love to hear, Is it








all go - ing in one ear, and out the oth - er? _____

Includes

**Are You Lonesome Tonight?
As Time Goes By
Behind Closed Doors
Crystal Chandeliers
Didn't We
(Theme from) E.T.
Every Breath You Take
Funny How Time Slips Away
(Theme from) Gandhi
Help Me Make It Through The Night
Me & Bobby McGhee
My Sweet Lord
(Theme from) New York, New York
Save Your Love
Starmaker
Three Times A Lady
You Always Hurt The One You Love
You Can't Hurry Love
You Are The Sunshine Of My Life
and many, many more.**